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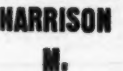
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## REINER PRESENTS BARTOK'S DANCE SUITE TO AMERICA

Its First Performance, by Cincinnati Orchestra,  
Arouses Enthusiasm

The most interesting feature of the concerts of the Cincinnati Symphony Orchestra, Fritz Reiner, conductor, of April 3 and 4, was the first American performance of a Dance Suite for Orchestra by Bela Bartok of Hungary. This composition was written to celebrate the fiftieth anniversary of the union of the twin cities of Buda and Pest, and was given for the first time at a concert of the Philharmonic Society of Budapest on November 19, 1923.

The music consists of six movements, in various tempi, played continuously and welded together by a brief melodic ritornello. The *materia musica* is derived from native Hungarian folk themes, but the music itself is worlds removed from the unsophistication and harmonic simplicity of the folk-dance. It employs the entire gamut of polytonality, with a truthfulness of application that is convincing, if startling. This applies most particularly to the treatment of the brasses. Bartok seems to take his keenest delight in working up a complex chord in the strings and woodwinds, and then commanding the brass to bray forth in a fourth-dimensional key. The result is frequently so cacophonous that it evokes the goose-flesh, and was musically unintelligible. If it be the purpose of music to express, then it is difficult indeed to conjure up the emotional states out of which this music originated. One would venture to suggest that polytonality is a logical Freudian manifestation of a multiple and dissociated personality. One's conscious mind progresses calmly in D major, but upon this mood bursts some festering "complex" in A flat minor. And perhaps finally, as in Morton Prince's famous Beauchamp case, "Sally" peeps impudently forth and waggles her fingers in the key of F sharp major.

Nevertheless, the general chaos is cleft now and again by something that seems to make sense, a snatch of consistent rhythm and harmony, an effective and original bit of orchestration. This applies especially to section IV, Molto tranquillo, in which the oboe and English horn drone a mournful cantillation, which is interrupted by faintly discordant but finely etheralized chords of strings and woodwinds. Mood pursues mood throughout: a drab and dragging dance, cacophonous and madly insistent rhythm, a pastoral jig—most orthodox of the six, a thin oriental air, and a final "allegro" that can only be termed "Jazz a la hongroise," a wild outcry of brasses and piccolo in clashing syncopation.

I suppose that one must assume with Calvocaressi that the artist has a sincere purpose in all this, that he is not a poseur, is not writing with his tongue in his cheek. On the other hand, one yearns to agree with Ernest Newman, who contends in *A Music Critic's Holiday* that no great genius is so far ahead of his age as to write in an idiom that seems to it not merely unintelligible but exceedingly ugly.

The remainder of the program included Liszt's *Mephisto Valse*, which was played with great dash and virtuosity. And finally there was the *Eroica* of Beethoven. Reiner gave this two years ago at the May Festival, together with Strauss' *Heldenleben*. On both occasions his interpretation impressed one with its achievement of an effect of transcendent power. Especially fine was the delicate pianissimo sustained in the opening bars of the *Scherzo* until the entire orchestra bursts out with the same theme fortissimo. The contrast was excellently maintained. To this listener it seemed that Reiner's rendition of the great Third was the most finished and compelling of any of his interpretations of Beethoven.

J. A. H.

### Salzburg 1925 Festival

SALZBURG.—The reorganized directorate of the Salzburg Festival Community now finally announces its plans for the resumption of the annual Salzburg Festivals on August 13 next. The series was interrupted last summer, chiefly owing to dissension between the Vienna branch office and the Salz-

burg central bureau of the society; the Vienna office having disbanded some time ago, the enterprise now rests entirely in the hands of the new Salzburg group. The festival is to comprise a revival of *The Miracle* and of Hugo Hofmannsthal's *The Great World Theater*, under Reinhardt's stage direction; performance of Mozart's *Don Juan* and *Marriage of Figaro*, and Donizetti's *Don Pasquale*, through the company of the Vienna Staatsoper; three chamber concerts at the Mozarteum and three concerts of the Vienna Phil-



MARJORIE MOODY,

soprano, of whom the *Boston Post* said recently: "Her singing yesterday was faultless." Miss Moody has become a national favorite through her annual tours as soloist with Sousa's Band. Her voice, skill and charming personality have also contributed to her success as recitalist in many cities and as soloist with oratorio societies in various parts of the country. Miss Moody is an American of old New England stock and received all her training in this country.

harmonic. The conductors to collaborate are Bruno Walter, Dr. Muck and Franz Schalk. The collaboration is particularly interesting inasmuch as Strauss, himself a member of the Salzburg Festival Community's advisory board, will not appear at the festival. His colleagues on the board are Reinhardt, Hofmannsthal and Prof. Alfred Roller, chief stage designer of the Vienna Staatsoper. It is under their

(Continued on page 24)

## RAVINIA OPERA PLANS FOR 1925 SEASON ANNOUNCED

New Singers and New Operas Scheduled—Chicago  
Symphony Is Reengaged

The annual season of ten weeks and three days of opera and concerts at Ravinia Park opens June 27 and ends September 7. The artists for the season of 1925 have been selected with a view of making the season the most important in the history of Ravinia. Some of the singers are new to Ravinia, others have established themselves with Ravinia's clientele, and all of them are known wherever the art of opera is known. President Louis Eckstein has been guided in their selection by the exactions of the repertory, whose thirty-seven operas include some new to Ravinia and some that are revivals after two or more seasons of disuse there. The Chicago Symphony Orchestra has been reengaged. It is of special interest that Mme. Bori will sing *Thais* and *Manon Lescaut* (Puccini), and also that all artists in the list appended (alphabetically arranged) have been engaged for the entire season. Mme. Rosa Raisa will sing, for the first time at Ravinia, *Madame Butterfly* likewise *Fedora*. Mr. Martinelli will add to his repertory *Andrea Chenier* for the first time.

### LIST OF ARTISTS

The following is the list of artists announced: Conductors—Louis Hasselmann and Gennaro Papi; assistant conductors—Willfrid Pelletier and Giacomo Spadoni; concert conductors—Eric Delamarter; stage manager—Armando Agnini; sopranos—Lucrezia Bori, Helen Freund, Margery Maxwell, Graziella Pareto, Rosa Raisa, Marie Sundelius; mezzo-sopranos and contraltos—Merle Alcock, Ina Bourskaya, Anna Correnti, Philine Falco, Ada Paggi; tenors—Mario Chamlee, Giovanni Martinelli, Giordano Paltrinieri, Tito Schipa, Armand Tokatyan; baritones—Mario Basiola, Louis D'Angelo, Giuseppe Danise, Desire DeFrere, Giacomo Rimini; basses—Paolo Ananian, Virgilio Lazzari, Leon Rother, Vittorio Trevisan.

### THE REPERTORY

The repertory includes the following operas: *Martha*, *La Traviata*, *Cavalleria Rusticana*, *Rigoletto*, *Aida*, *Mignon* (new), *Lucia*, *Tales of Hoffman*, *Carmen*, *Pagliacci*, *Madame Butterfly*, *Thais*, *Faust*, *Tosca*, *Jewels of the Madonna* (new), *La Boheme*, *Secret of Suzanne*, *Manon* (Massenet), *Romeo and Juliet*, *Il Trovatore*, *Barber of Seville*, *Lakme*, *L'Elisir d'Amore*, *L'Amore dei Tre Re*, *Don Pasquale* (new), *La Navarraise*, *Lohengrin*, *Fedora*, *L'Amico Fritz*, *Le Chemineau*, *Samson and Delilah*, *Fra Diavolo*, *Andrea Chenier*, *Manon Lescaut* (Puccini) (new), *Ballo in Maschera* (new), *Crispino e la Comare* (new) and *La Juive* (new).

## Spiering Chosen Conductor of Portland Symphony

Following his recent visit to Portland, Ore., where he conducted one concert of the Portland Symphony Orchestra as a guest conductor, Theodore Spiering, well-known violinist, composer and conductor, has been invited to remove to Portland next season and become the regular conductor for this orchestra, an invitation which he has accepted.

The season in Portland will commence early in November, and will continue for four months, the concerts being given in the Municipal Auditorium. There will be eight symphony concerts and five children's concerts. The orchestra will also assist the Portland Symphony Chorus in three concerts under the direction of Carl Denton.

Under a conductor of the distinction of Mr. Spiering the Portland Symphony Orchestra will undoubtedly expand and increase not only the number of doubts per season for its home city, but will probably include in its itinerary Seattle, Denver, Tacoma, San Francisco and other leading northwest and Pacific Coast cities. Mr. Spiering will leave New York early in the fall to prepare for his first season at his new post.

## FOREIGN NEWS IN BRIEF

### SOHY OPERA AT HAVRE

HAVRE, FRANCE.—The Havre Theater has just brought out Charles Sohy's *Berengere*, lyric drama in three acts, text by Marcel Labey. The work won the prize of the City of Paris in 1921, and that of the City of Havre in 1923. The principal singers were Mme. Hilda Roosevelt, Messrs. Menville and Fréjaville.

### NEW FRENCH ORCHESTRAL WORKS

LYONS, FRANCE.—W. Witkowski, conductor of the orchestra here, has brought out with success Florent Schmitt's *Les Mirages*, and Jacques Ibert's *Ballad of Reading Gaol*.

### GERMAN CENTENARY OF BEETHOVEN'S NINTH

FRANKFORT-ON-MAIN.—The ninth symphony of Beethoven received its first German performance on April 1, 1825, under Carl Guhr. In commemoration of this event the Frankfort Symphony Or-

chestra has performed the work on April 1, just one hundred years after the premiere, under the direction of Ernst Wendel, with the collaboration of noted soloists and two of the city's leading choruses.

### THE ONE THOUSANDTH FAUST

BRUSSELS.—The one thousandth performance of Gounod's *Faust* has just taken place at the Théâtre de la Monnaie.

### PIERROT LUNAIRE IN BRUSSELS

BRUSSELS.—Schönberg's *Pierrot Lunaire* has had its first performance here, receiving a mixed reception at the hands of the audience.

### A BEETHOVEN FESTIVAL THEATER

VIENNA.—Mödling, a small city near Vienna, replete with memories of Beethoven and now the dwelling place of Arnold Schönberg and his disciple, Anton von

Webern, is to have a Beethoven Festival Playhouse, according to a report published by *Der Morgen*. Some funds are already in existence for the purpose, and more money is to be collected with the aid of a public manifesto. The new theater is to become the scene of performances given by the Vienna Staatsoper and concerts of the Philharmonic Orchestra.

### JANNINGS TO PLAY BARON OCHS

VIENNA.—Emil Jannings, celebrated cinema and dramatic star, has been engaged to play the role of Baron Ochs in the film version of Richard Strauss' *Der Rosenkavalier*, which is now being made at Vienna, after a scenario of Hugo Hof-

mannsthal, the librettist, and for which Strauss himself has arranged the music.

### OPÉRA COMIQUE PRODUCES GRAZIELLA

PARIS.—The latest novelty to be produced at the Opéra Comique is *Graziella*, a "romantic poem" in five acts by Jules Mazellier. The book, based upon a novel by Lamartine, is by Messrs. Henri Cain and Raoul Gauthier. Thanks to an excellent performance, with M. Marcelin in the role of the poet and Yvonne Brothier as *Graziella*, it had an enthusiastic reception. The composer is a native of Toulouse and won the Prix de Rome with his cantata, *La Roussalka*. Another opera by him, *Le Pater*, after

Francois Coppée, is about to have its première at Nice.

### NEW ZANDONAI OPERA WELL RECEIVED IN ROME

ROME.—Zandonai's *Cavallieri de Ekebu*, upon its first performance here, has obtained a warm success, as it did previously at the Scala in Milan. The performance was excellent, especially the chorus and orchestra under Vitale. The composer was called before the curtain about twenty times.

### DETAILS OF GLASTONBURY FESTIVAL

LONDON.—The Glastonbury Festival is to be held this year from August 5 to 8 and from August 26 to September 5, during which times eight Franciscan plays by Lawrence Housman will be produced and a cycle of Arthurian music dramas by the director, Rutland Boughton. The summer schools will be held between July 25 and August 8 (dramatic)

and August 8 and September 5 (operatic).

### L'HEURE ESPAGNOLE AT MOSCOW

MOSCOW.—Ravel's opera, *L'Heure Espagnole*, has recently had its Russian premiere at the Opera here.

### EUGENE GOOSSENS FOR BALLET RUSSE

LONDON.—Eugene Goossens has been engaged to conduct the season of Diaghileff's Ballet Russe at Barcelona, Spain, during April. He will return with the ballet to London, where it is filling in an engagement in May.

### MONTEUX TO SUBSTITUTE FOR MENDELBERG NEXT SEASON

AMSTERDAM.—The French conductor, Pierre Monteux, has been chosen to conduct the Concertgebouw Orchestra the first half of the season 1925-26, while Mengelberg is in New York.

(Continued on page 42)

## VIENNA HEARS A BOUQUET OF MODERN CHAMBER NOVELTIES

A "Dress Rehearsal for Venice"—The Progeny of Grieg

VIENNA.—Modern chamber music has been holding full sway in Vienna concert halls lately—in fact almost the only novelties heard were those of the intimate variety; the young composers of our epoch are making a virtue of the general economic deficiencies. They are writing for string quartet much more frequently than for large or even small orchestra, for this small apparatus alone insures (in most cases, at least) a properly rehearsed and efficient performance. This, I believe, is the principal reason for the increasing predominance in modern musical literature, even though some of the older critics and ill-willed "music-lovers" would have us believe that the preference for the smaller forms on the part of the young composers is born not of a striving for intimate effect nor of financial necessity, but rather of their incapability of coping with the large symphonic forms. But surely such incriminations could not apply to men like Schönberg or Stravinsky, who have often enough proved their mastery of the modern orchestra and of big symphonic architecture. And if their new chamber works are not considered the outcome of "inefficiency," why not give our other, younger composers at least the benefit of the doubt?

### DRESS REHEARSAL FOR VENICE FESTIVAL

Surely no one will assume that a man of the consummate craftsmanship of Alfredo Casella adopts the string quartet as a mere subterfuge! Indeed, his concerto for string quartet shows him at a level of mastery hardly ever before attained by him. Like so many modern composers, Casella in this piece falls back on classical forms, adopting the classic Italian term of *Sinfonia*, in the sense of *Prelude*, for his first movement, and following it with a *Siciliana*, a *Minuet*, *Recitative* and *Aria*, and, in the closing movement, a *Canzone*, which was the 17th century equivalent of a *Sonata*. But so far from relying on mere imitation, Casella brings the classic forms close to our modern feeling through a supremely free application. The distinguishing feature of this new Casella piece is its spontaneity, tempered by taste and craftsmanship, and its formal balance and perfection which yet leaves his freely flowing inspiration unhandicapped.

The same concert brought a sort of dress rehearsal for one of the important new works to be heard at the forthcoming Venice Festival of the I. S. C. M., namely Szymanowski's new string quartet, performed by the organization which will play it at Venice, viz. the splendid Viennese String Quartet headed by Rudolf Kolisch, the Vienna violinist and brother-in-law of Arnold Schönberg. This little band of musicians has formed its companionship only six months ago, but even today represents a perfect unit and, at any rate, the only chamber ensemble of this country which has taken up the cause of modern music as a part of its program.

Szymanowski's new quartet speaks the musical idiom which we have come to associate with its authors: melody and a certain grace are its fundamental note. Soloistic treatment prevails and often creates the impression of a violin solo with string accompaniment. Soft in its outlines, finished in form and transparent in its harmonic texture, the quartet is a piece of noble and unusually attractive music; the last movement provides a sort of brisk relief to the preceding two "cantabile" movements by its burlesque and witty vein.

### SYNTHETIC—AND VITAL

A new quartet of Karol Rathaus preceded the Casella and Szymanowski pieces. Rathaus, like the other Karol, is a Pole by birth. If Szymanowski is the product of cosmopolitan influences with a strong predominance of the French flavor, Rathaus, like so many former pupils of Franz Schreker, has wended his way to the camps of the German radicalists. But his radical gesture is not quite convincing. It seems a costume rather than an integral part of his self, and though his quartet seems in places "self-grown," it still suffers from eclecticism and a lack of personality.

The most interesting music, after all, is that which permits the hearer to sense the personality of its creator behind the visual impression of the printed score or of the acoustic effect of a performance. Much of contemporary music is

"composed," in the literal sense of the term: the product less of invention than of a more or less scientific, synthetic application of existing musical ideas and styles. The string quartet No. 4, by Egon Wellesz, like much of this composer's chamber music, would seem to belong to this variety. It is only in his later dramatic works that Wellesz' imagination seems to have been kindled by a sense of the stage and its possibilities, although even here the full development of his dramatic powers is often checked by literary and ethical predilections. The influence of Schönberg, who guided his earlier steps in his profession, is strongly felt in the string quartet, but even traces of Verdi and Puccini are not absent on its purely melodic side. It is decidedly synthetic, if always cultured and learned music.

Its very opposite is the string quartet and the new trio for stringed instruments by Rudolf Réti. Mr. Réti, the organizer of the 1922 International Chamber Music Festival at Salzburg and, indirectly, spiritual father of the present I. S. C. M., attacks his hearer with a ruthless and almost barbaric force and holds him spellbound. His vigor and intensity are as yet unbridled and undisciplined. From a purely formal viewpoint, the trio and especially the quartet are frequently blurred and not quite intelligible, particularly at first hearings, but in his ecstatic passion Mr. Réti recalls the often brutal intensity of Stravinsky's orchestral works, and eclecticism is a thing quite foreign to this musical fanatic.

### THE "NEW" NORWAY

Whatever various slogans may be the creeds of the different modern composers of Central Europe, there is one idea upon which they have united by tacit or open consent: the eradication of sentimentalism and the undoing of program music. Their Norwegian colleagues, for one, seem to be behind the times in this respect, judging by a recent concert devoted entirely to works of Gerhard Schjelderup, Johan Halvorsen, Alf Hurum, Arvid Kleven Eyvind Alnaes and Sverre Jordan. Norwegian music after Grieg is almost a terra incognita (aside from occasional samples of Schjelderup and Halvorsen), and now that we have entered the unknown land, it appears that it was hardly worth the trip and trouble. Grieg, it appears, was the only Norwegian composer to have a note of his own, and though time has paled its splendor, his music is at least individual. His descendants in Norway are, it appears, still entangled in the program music of our German forefathers; what they offer is a composite of Wagner, Schumann and Mendelssohn, with an occasional dip into Richard Strauss' modernism. They write symphonic poems by the mile, based on their native fairy tales and on incidents from their national history—tame, diatonic narratives of a given story.

Hjalmar Borgström, by way of departure, decided on Shakespeare for his program, and wrote a symphonic poem entitled *Hamlet*, for piano and orchestra. The idea sounded promising, as it was understood that the piano was not to be employed as a solo instrument, but as a predominating color instrument in the orchestra ensemble. But soon it became apparent that the composition was pianistic throughout, naive in its thematics and primitive in structure.

PAUL BECHERT

### GERMAN MUSICOLOGISTS' CONGRESS

LEIPSIK.—The congress of German musicologists, which has been planned ever since the war and several times postponed is at last definitely fixed to take place in Leipzig, June 4-8. The German Music Society, which is organizing it, is, it will be remembered, the rump of the International Musical Society which was broken up by the war. The program comprises three big public lectures by Prof. Arnold Schering of Halle University (Musicology and Art), by Prof. Peter Wagner, of Freiburg, Switzerland (German Mediaeval Choral), and by Prof. Guido Adler, of Vienna (The Obligato Accompaniment). All other lectures will be held in the sessions of the various "sections," such as Bibliography, Comparative Musicology and Instrumental Science, Musical Education, Theory, History, Church Music, Aesthetics, etc., seven in all.

The congress will be associated with the Handel Festival, which consists of two oratorio performances, an orchestral concert and the production of Handel's opera, *Tamerlane*. There will also be held, for the benefit of visitors to the congress, a concert of the Leipzig Conservatory, a modern opera performance and a "Mottette" of the choir of St. Thomas' Church.

DR. ADOLF ABER.

### German Soprano for Italy

BERLIN.—It is announced that Mme. Alice Marturell, leading lyric-dramatic soprano of the Deutsches Opernhaus, has been engaged for Italy, where she is to take leading parts in a number of stagioni during the coming season. Mme. Marturell has therefore resigned her post in Berlin and settled in Italy for at least a year. At the Berlin house she was a great favorite, especially in such roles as *Pamina*, *Mignon*, *Marguerite*, *Leonora*, etc. She always had a particular leaning toward Italian parts and her advent in Italian opera is therefore a natural development. Mme. Marturell came into prominence especially during the incumbency of Leo Blech as general musical director of the Opera, who considered her an artist of extraordinary calibre.

### Ansermet and Yourievskaya in Paris

PARIS.—An unusually successful orchestral concert was given by the Lamoureux Orchestra under M. Ernst Ansermet as guest with Stravinsky's *Sacre de Printemps* as the chief item of the program, which also included a Mozart symphony, a Brandenburg concerto of Bach and a Saint-Saëns piano concerto. On this occasion Mme. Zinaïde Yourievskaya, the Russian soprano, who is a member of the Berlin Staatsoper, made her Paris debut with arias from Rimsky-Korsakoff's operas. She was well received. L. C.

### Berkova Successful in Rome

ROME.—The young American violinist, Frances Berkova, has given her first recital here with unusual success. Accompanied by Waldemar Liachowski, she executed an exacting program to the entire satisfaction of critics and public. She has been similarly successful in other Italian cities. P.



WERNER WOLFF,

conductor of the Hamburg Opera, who was responsible for the German premiere of Respighi's *Belfagor*. (Photo by A. Mocigay, Hamburg.)

## AMERICAN OPERA HAS GREAT SUCCESS AT MONTE CARLO

Redding's Fah-Yen-Fah, With Fanny Heldy in the Title Role, Has a Splendid Performance

MONTE CARLO.—The most significant success of the Monte Carlo opera season thus far has been the performance of an American opera, namely *Fah-Yen-Fah*, by Joseph Redding (book by Charles Templeton Crocker), which had its original production at the Bohemian Club High Jinks in California. It treats, as its title implies, a Chinese theme, and is in three acts with four tableaux. The plot need not be repeated here; the subject, it will be recalled, is the perpetual struggle between liberty and oppression, emancipation and superstition, which already agitated the China of the Middle Ages.

Mr. Redding, taking his inspiration from the text, has written "Chinese" music, using the old Chinese melodies full of character and color, conceived in ancient modes and rhythms, now languorous, now seductive, as leit-motifs whose evocative power readily communicate themselves to the modern score.

*Fah-Yen-Fah* is a work which cannot but please, for the exquisite and touching legend of Mr. Crocker adapts itself admirably to the music, deliciously suggestive, rich in original color and shades, and festooned with those appealing melodies which opened for it the floodgates of success.

As for the performance, it was worthy of the beautiful work itself. Fanny Heldy, the leading soprano of the Paris Opéra, marvellously costumed, earned one of the finest triumphs of her brilliant career in the title role. The tenor, Maison, an impeccable singer, with a remarkable range, sang the Prince, and the talented and conscientious baritone, Lafont, made a vivid figure of the terrifying Hou.

Victor de Sabata, a conductor full of enthusiasm, got full value out of the orchestration; while the choruses and ballet, excellently trained, as well as the marvellous scenery (by Visconti) and costumes, all contributed to the success. After the second act the authors of the opera, Messrs. Redding and Crocker, who were the guests of the Prince of Monaco, received a warm manifestation of the audience's esteem.

S. JASPARD.

### Ten Per Cent. Extra for Broadcasting!

BERLIN.—The Frankfort Theatrical Court has just issued a most interesting decision concerning radio and opera, namely "opera singers are not forced to take part in broadcasted opera performances unless a special agreement had been made with them before-hand." The Frankfort Opera was receiving good money for allowing its performances to be radioed but the singers got nothing extra. They therefore sued the city with the above result and hereafter will be paid ten per cent. extra for broadcasting operas. C. H. T.

### Swiss Musicians Festival

BERNE.—The program of the Swiss Tonkünstlerfest, which takes place this year in Berne, on June 12-15, comprises two symphony concerts and one chamber concert, besides the usual meetings, excursions and banquets. Among the new works to be performed are a symphony by H. Gagnebin; *Poème funèbre* for mixed chorus, soli and orchestra by Ch. Chaix; *Tempête* symphonic poem by A. Honneger; string quartet No. 2, by Othmar Schoeck; and two male choruses by W. Schulthess, the husband of Stefi Geyer. D.

### Claudia Muzio in Paris

PARIS.—Claudia Muzio, soprano of the Chicago Opera, has again been heard at the Paris Opéra after her successful appearance here last year. The opera was *Aida*, and was, in honor of the guest, sung entirely in Italian. It was an unusually fine performance. Mr. Gaubert conducted, and M. Franz was the *Radames*. Mme. Muzio received a rousing reception. L. C.

### Journalist Wins Opera Prize

ROME.—The prize of 25,000 lire for a national one-act opera has been awarded to Renzo Rossi, a well-known Roman newspaper man, for his *Dream of the Coppersmith*. D.



JENNY SKOLNIK,

young Russo-American violinist, who is having a remarkable success throughout Italy.



## CREMONA VARNISH AGAIN DISCOVERED

By Clarence Lucas

On a sunny morning in February, 1925, while strolling through the gardens of the Luxembourg in the historic part of Paris which lies on the south side of the Seine, it occurred to me to call on Luc Gallicanne, who had already spent fifteen years of his life in quest of the mysterious chimera known to the musical world as Cremona varnish. The varnish itself is no chimera. It exists in all its glory on the old Italian violins. It is the pursuit of this varnish which has proved chimerical for 200 years. Humming a stanza by Edgar Poe, I set out to find Luc Gallicanne.

Over the mountains of the moon,  
Down the valley of the shadow,  
Ride, boldly ride, the shade replied,  
If you seek for Eldorado.

A short walk past the Observatory brought me to the apartment house of the man who had ridden his hobby for fifteen long years until he reached his Eldorado and found the formula for making the Varnish of Cremona. I had already seen his violins in various studios in Paris and I knew a number of violinists who had played them in public and found them excellent. It was high time I made the acquaintance of the inventor, or rather the discoverer, of the lost art.

## BATTALIONS OF VIOLINS

Luc Gallicanne was at home. I was ushered at once into a large double room literally swarming with violins. Thirty of them hung from a wire stretched across one end of the room. There were a dozen or more piled on the piano. The chairs were covered with them, the corners were full of them. They leaned up against the four walls, lay on their backs and stood on their sides in various parts of the floor, and encumbered all the tables. Some were golden yellow; others were red. Some of them were the richest of ruby browns, and others a pale amber. The room was livid with the resplendent amalgamation of bright colors glowing with the sheen of pearls rather than the glitter of glass.

"Sir," said I in my best French to Mr. Gallicanne, "if the instruments of Amati, Stradivarius, Bergonzi, Guarnerius, Guadagnini, looked as beautiful when they were new as your violins look, I am not surprised that they were immediately famous."

"My instruments have been very well received by the press and the public. I cannot complain. In May, 1923, more than a dozen Parisian newspapers announced to the world an important discovery by a Frenchman, Luc Gallicanne, and a great many foreign newspapers reproduced the articles. I myself saw accounts of my discovery in the New York Times, the New York Herald, the Boston Herald, the Boston News, the Boston Transcript. My discovery was nothing less than an old Italian manuscript in a library containing the recipes for two lost arts and a chemical process which was likewise unknown to the present generation. Modern chemistry, for instance, cannot dissolve copal or amber."

I did not agree with this statement, as I know perfectly well how to dissolve both amber and copal without melting them with heat. But we will let that pass, however, and return to Mr. Gallicanne's story.

## A BIT OF PAPER

The manuscript, which was written in Rome in the year 1716, gave, first, the recipe for the famous varnish of Cremona, and, secondly, the recipe for the secret process of making the varnish employed by Van Eyke, the immortal inventor of oil painting in Holland about the year 1400.

Art critics admit that the secret process of Van Eyke, of Gerard Dou, Ten Borch, Metsu, Mieris, Steen, and other painters in Holland as late as 1800, consisted in dissolving hard resins. In 1750, for example, everybody in every country knew how to dissolve hard resins. Old violins of French origin, of English make, of German manufacture, all had the varnish we now call the lost Cremona varnish. Then suddenly, as if a Prospero had waved his magic wand and banished in mist the cloud built castles and palaces, it disappeared. For two centuries musicians, violin makers, chemists, amateurs, charlatans, monomaniacs, have been seeking this elusive varnish. It was taken into Italy from Holland by the celebrated artist Antonello de Messina. All the painters of the Italian Renaissance made use of it, and gave it to the luthiers of Italy.

## HARD GUMS AND NO ALCOHOL

Luc Gallicanne says that, contrary to the opinion generally held, the Cremona varnish was made from hard resins, and he advanced many theories and facts to prove his statement. Modern varnish makers have employed the soft resins, such as mastic, sandarac, dammar, elemi. The old varnishes, so Luc Gallicanne says, were made from hard resins, such as copal and amber. The old varnishes are both hard and elastic. Luc Gallicanne is positive that the old varnishes

were made without the least drop of either alcohol or turpentine. Then how were they dissolved without heat, which drives out several important elements from the amber? That is the secret. The solvents the old Italians employed were a most complicated mixture, according to the manuscript Luc Gallicanne found.

Therefore, if the varnish known today as Cremona is lost, it is because the modern chemist does not know how to dissolve hard resins without heat, without alcohol, without turpentine. By the old process any hard resin, be it as brittle and transparent as a bit of colored glass, melts at once like a lump of sugar in a cup of coffee.

## AN EXHIBITION OF FIFTY FIDDLES

Having discovered the process and made the varnishes, Luc Gallicanne had fifty violins constructed in order to demonstrate the beauty of his resplendent mixtures. He exhibited these fifty violins in all the glory of the new Cremona varnish, and the musical world of Paris received a fresh surprise. Violinists and dealers alike were amazed to see for the first time the iridescent reflections of Cremona varnish as it looked when new. And great was the enthusiasm of the musicians who heard the Cremona tone in these new and unpracticed violins. "And this proves," said the discoverer with conviction, "that the Italian tone is due to the varnish alone."

## WHAT THE CRITICS SAY

Leopold Auer was the first authority in the United States to recognize the importance of Luc Gallicanne's discovery. He wrote: "I avow that I never before heard such sonority. The tone recalls that of the best old Italian violins."

Pierre Monteux wrote: "These varnishes are more beautiful than any seen up to the present."

Luc Gallicanne could have kept me busy for an hour reading the letters of praise from no end of great violinists, but I told him that I knew a good thing when I saw it without the help of Auer, Kreisler, Ysaye, Capet, Chemet, Hubermann, Kochansky, Quiroga and the other celebrated artists he was prepared to crush me with. I turned to look at the violins instead, and left the pyramid of autographs to take care of themselves.

I found, however, that I was not as much of an expert as I thought I was. Several of the violins which I began to admire were taken from my hands by the maker, who assured me he could show me a better sample than the instrument I was innocent enough to consider perfect. He pointed out the depth of reflection in this one, the peculiar glint of gold in that one, the delicacy of a certain brown, and the glossy loveliness of a special red. I suppose one must have been a little finer than the other if Luc Gallicanne said so, but I confess that to my ordinary eye the pile of violins in the room made for me a picture of perfect beauty. I went away trying to imagine the thousands of eyes and ears which would hear and see the colors and the music of those violins long after my readers and myself have passed into the dark and silent land.

## A FEW DOUBTS

I have often wondered why Luc Gallicanne required fifteen years to make varnishes from the recipes he said he had found. Either the recipes were written in such cumbersome language and strange figures, or they required substances which could not readily be procured. Or, it may be that the recipe was only a method of dissolving hard resins and Luc Gallicanne had to discover how to color the mixture.

But all my doubts are put to flight when I am in the presence of the instruments Luc Gallicanne has varnished. Whether I like to believe it or not, I see before me the soft, warm, brilliant, luscious varnish, with light playing in its depths, like sunlight flashing in a wayside pool.

And the tone is there. I took with me a rich toned and powerful Lorenzo Guadagnini violin which fortunately came into my possession a few months ago. Albert Jarosy, who had occasionally played a Gallicanne violin in public went with me and played my violin and a Gallicanne instrument alternately. The new instrument was unquestionably the more powerful, as well as the more beautiful to the eye. Therefore, I say that if this is not the varnish of Cremona, it looks and seems and acts exactly like the famous varnish on the old Italian instruments. This is like saying that the works of Shakespeare were not written by himself, but by some other man with the same name.

## NOT THE FIRST

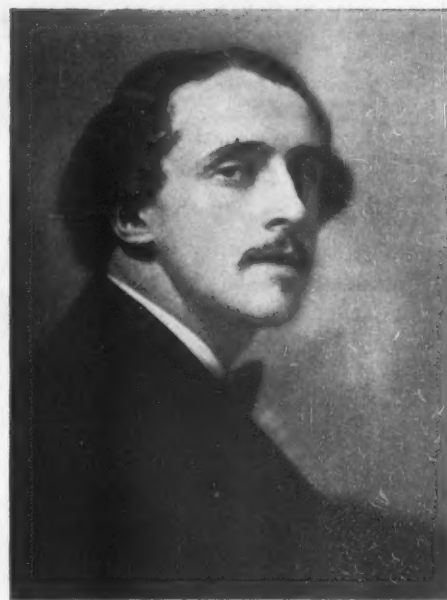
Luc Gallicanne is by no means the first man to believe himself the discoverer of the Cremona varnish. I have met at least half a dozen enthusiasts who have confided to me the startling fact that they had discovered the long lost secret. As long ago as 1817 a committee composed of Cherubini, Gossec, Lesueur, de Prony, Berton, judged a violin of Chantot and pronounced it superior to the Stradivarius that was played with it at the trial.

The scientist Savart was found to have produced a better violin than Stradivarius. The Academy of Sciences made this profound discovery in 1818.

In 1832, a certain C. A. Galbusera obtained the same triumph before the committee of the Milan Academy. In 1867, M. Grivel, of Grenoble, was acknowledged the inventor of a varnish which put to blush the mixture used by the old Italians.

Today no one would buy a Chantot, a Savart, a Galbusera, or a violin varnished by Grivel. Every violinist tries to own some kind of an old Italian instrument, and the result is that dealers in old violins sell them for their name and not their musical qualities.

This is the most formidable obstacle Luc Gallicanne will meet. In fact, I believe that if Stradivarius, Guarnerius, Bergonzi, Guadagnini, Maggini and Amati, came back to the workshops and started to supply the world with their genuine instruments again, all the dealers in old instruments, and all the violinists who possess old Italian violins, would



LUC GALICANNE,

civil engineer, chemist, violin pupil of Carl Flesch, discoverer of the old manuscript containing the formula for making Cremona varnish. He was born in Paris, 1884.

be up in arms and leave no stone unturned to prevent the new instruments from being heard. The violin world does not wish the old Cremona varnish to be discovered. They like to believe that they possess something rare and very expensive.

## MINNEAPOLIS SYMPHONY PRESENTS BAUER AS SOLOIST

Hinshaw Company Enjoyed—Jeritza Captivates—"Pop" Concert Introduces Novelty—Fenyves Welcomed

MINNEAPOLIS, MINN., April 3.—Mrs. Carlyle Scott presented Hinshaw's chamber production of Mozart's Marriage of Figaro at University Music Hall on March 14. It was one of the most enjoyable musical events of the season, and Mrs. Scott is entitled to a vote of thanks by all who had the privilege of hearing it. A factor greatly contributing to the enjoyment of the opera was H. O. Osgood's English version with its sparkling dialogue.

## MARIA JERITZA

Another triumph for Mrs. Scott was the presentation of Maria Jeritza in recital at the Minneapolis Armory on March 17. The prima donna from the Metropolitan Opera Company was in superb voice and made a complete conquest of the huge audience. She acceded graciously to enthusiastic demands for extras and added a large number to the regular program. Mme. Jeritza was ably assisted by Maximilian Rose, violinist, and Emil Polak, pianist.

## SYMPHONY ORCHESTRA

The fourteenth regular concert by the Minneapolis Symphony Orchestra, under the direction of Henry Verbrughen, was again on the high level which we are accustomed to expect. The orchestra played magnificently in every particular and followed the slightest wishes of its conductor with unerring fidelity. The program was greatly enhanced by the soloist, Harold Bauer, who, together with the orchestra, offered a practically ideal interpretation of the Schumann piano concerto. Storms of applause brought the artist back to the stage many times and the audience would not calm down until Mr. Bauer had played the Schumann Arabesque and a Schumann Novellette as extras.

The orchestral numbers of the program consisted of Jönghen's fantasy on two popular Walloon carols, Haydn's symphony in G major, and d'Indy's symphony on a French mountain song. In the latter Mr. Bauer played the piano part, greatly assisting in the perfect rendering of the whole.

## TWENTIETH "POP" CONCERT

The program of the twentieth "Pop" concert, on March 22, offered much that was new to Minneapolis, three of the five numbers played being novelties. They were Mortimer

(Continued on page 52)



STAGE SETTING BY JOHANNES SCHROEDER for the first production of Respighi's Belfagor, at Hamburg.



THE DESERT,

designed by H. Strömbach for the first production of Prokofiev's opera, The Love of Three Oranges, at Manhattan.

## LATE EXAMPLES OF GERMAN OPERATIC STATE DECORATIONS

## BUSH CONSERVATORY DORMITORIES PROVE POPULAR WITH CHICAGO SUMMER STUDENTS

A pleasant expanse of buildings; sunny, cheerful rooms; here a view of Lake Michigan, there a glimpse of boulevard or park; within, an atmosphere of homelike refinement, with comfort, companionship and kindred interests—these

non-resident student. The dormitories are under the direct supervision and management of the Conservatory and are located in the main and adjoining buildings on Dearborn Avenue. These buildings include the dormitory dining-



Daily News photo

STUDIO AND DORMITORY BUILDINGS OF BUSH CONSERVATORY, CHICAGO.

are some of the reasons for the popularity of the Bush Conservatory student dormitories.

Why do summer students reserve rooms from year to year, or transfer their favorite room to some friend who is attending the summer session? Bush Conservatory is the pioneer music school in Chicago to meet the demand for student dormitories on a large scale. For more than ten years the management has provided this assistance to the

rooms where excellent meals are served the students.

This year the dormitories have been enlarged to include Lyceum Hall, where rooms only are provided for those who prefer to take their meals in restaurants. In this building are also the studios of the department of dramatic art, expression and stagecraft and the Little Theater.

The house hostess, Emmy Ohl, and the two house managers, Miss Bedrowsky and Mrs. Rogers, assume responsibility for the safety, comfort and welfare of the dormitory residents and the homelike atmosphere and smooth-running domestic arrangements afford additional reasons why the Bush Dormitories are so popular with the summer students.

The rooms in the main buildings are both double and single, with practise pianos in each room, thus assuring ample and comfortable practise privileges for each one. The rooms in Lyceum Hall are for three and four occupants—girls only being in this house—and ample practice privileges are also the rule here.

Comfort, nearness to the bathing beaches and the famous

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Philadelphia

BRUNSWICK RECORDS      HARDMAN PIANO

Lincoln Park, congenial companionship and stimulating artistic associations, all these distinguish the Bush dormitories and increase their popularity for men and women summer students from year to year.

### The Son of Gray-Lhevinne

In January, Laddie Gray won a prize for being at the head of his class at Miss Garcia's piano studios in Oakland, Cal., for six weeks in succession, in harmony, theory and blackboard work. The twelve members of the class range in ages from ten to twelve years, and Laddie is just five.

On March 14 Laddie won a second prize for again leading the class for six weeks after he had been placed at the foot after winning the first prize and worked up in two lessons to the lead again and stayed there.

Laddie is to play for the Elks in Alameda, Cal., in April. He is a big, sturdy boy weighing forty-nine pounds, which is big for five, but he looks very small when seated at a grand piano.

### Cecile de Horvath "Thrills Big Audience"

Cecile de Horvath scored her usual tremendous success at the Western College, Gunnison, Colo. The News-Champion of November 28 said that her concert was "undoubtedly the best ever given in Gunnison." It continued as follows: "Cecile de Horvath, a pianist of international reputation, entertained a large audience with a program that was undoubtedly the best ever given in Gunnison. Mme. de Horvath has achieved the distinction of being among the foremost women pianists in the world and her appearance in Gunnison was indeed a treat for music lovers. Mme. de Horvath has a pleasing personality, and was very gracious about encores."

### Reiner to Conduct I. C. G. Concert

Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, has accepted an invitation to conduct the first concert next season of the International Composers' Guild at Aeolian Hall. Mr. Reiner will direct the concert of the Guild on Sunday evening, October 11, and this performance will be his first New York appearance in the winter season. Mr. Reiner also has been invited to be guest conductor of the Buffalo Philharmonic Orchestra for one concert next season.

### May Peterson Draws

At a benefit given recently at the Broadway Tabernacle the drawing card was May Peterson, with such enviable though not unexpected results that \$1,100 was cleared above all expenses. It speaks well for the popularity of this noted singer, that she was able to attract such a large number of people to the box office.

### More Praise for Easton

Lohengrin with Florence Easton as Elsa, brought the following tribute from the New York Evening Post recently: "Easton gave more convincing proof of her great ability as an artist, of her vocal powers and her versatility. Her impersonation was one of great beauty."

### Liebling Pupil Engaged for Maplewood Church

Gertrude Otto, contralto, who is here from Kansas City, studying with Estelle Liebling, has been engaged as contralto soloist for the Morrow Memorial Methodist Church at Maplewood, N. J.

### Mrs. Coolidge Entertains Mme. Kuyper

Mrs. Coolidge entertained Mme. Elizabeth Kuyper at tea at the White House on April 6. Mme. Kuyper was introduced by the Netherlands Minister, Mr. De Graeff, and Mrs. De Graeff.



# MIGUEL FLETA



The Celebrated

**Spanish Tenor**

**Signally Honored in  
His Own Country**

Fleta Was Selected to Sing Don Jose in  
**The Fiftieth Anniversary Gala Performance of  
CARMEN**

(First Produced Opera-Comique, Paris, March 3, 1875)

at the Royal Opera, Madrid, March 3, 1925, in the presence of  
**King Alfonso, Queen Victoria, the Infantes,**  
High Officials of the Directorate and the Diplomatic Corps

## COMMENTS ON HIS 1924-25 SEASON AT THE METROPOLITAN OPERA

### AS CANIO (PAGLIACCI)

"Mr. Fleta made much of Canio's sob song, and other climactic moments, and he was wildly applauded."—*Times*, December 14.

"Mr. Fleta was warmly applauded for his Canio."—*Sun*, December 30.

"Miguel Fleta gave a fine and emotional performance of Canio."—*Post*, December 30.

"Miguel Fleta delivered the ardent arias and emotional pangs of Canio, the outraged pantalon, and scored resounding success with the ubiquitously popular Ridi, Pagliaccio."—*American*, December 30.

"Mr. Fleta's Canio was young, fresh voiced and generally engaging."—*World*, December 30.

### AS RADAMES (AIDA)

"Miguel Fleta was the mighty Radames and in admirable vocal condition."—*American*, December 26.

"Miguel Fleta as Radames filled all the lyrical demands of the hero."—*Times*, December 26.

"Fleta, as Radames, won the applause of an enthusiastic Christmas night audience."—*Herald*, December 26.

### AS THE DUKE (RIGOLETTO)

"Mr. Fleta, who is one of the idols of opera going Italy, sang the music of the Duke with an infinite number of airs and graces."—*Sun*, January 29.

"As the reckless Duke, Senor Fleta gave his hearers plenty of action, abandon and high notes in return for which the air was assaulted with Spanish cheers and adioses. Fleta drank deeply of the farewell cup of praise—at the same time maintaining the modest pose."—*World*, January 29.

"Mme. Galli-Curci shared an evening of ovations with Mr. Fleta, who took his season's leave as the Duke. The Spanish colony turned out for its popular tenor."—*Times*, January 29.

### AS HOFFMANN (TALES OF HOFFMANN)

"Miguel Fleta was an unalloyed delight as Hoffmann. He handled the French diction and style with exquisite grace and finish."—*American*, November 14.

"Mr. Fleta was a good Hoffmann."—*Sun*, November 14.

"Mr. Fleta sang his best, and that is the alpha and omega of his performance."—*Times*, November 14.

"Miguel Fleta looked and acted the part extraordinarily well."—*Mail*, November 14.

VICTOR RED SEAL RECORDS



## KATHARINE GOODSON

in PRAGUE and BRUSSELS

KATHARINE GOODSON. In PRAGUE

"Katharine Goodson proved herself a musician of exceptional temperament, and outstanding technique. The high-light of the evening was the performance of Schumann's great C major Fantaisie, the deep bold lines of which were developed, particularly the heroic parts, by the artist with IDEAL FEELING, CLEARNESS, AND ENERGY. Chopin, on the other hand, gave the artist an opportunity of demonstrating that she also had the necessary delicacy and mellowness of touch which is essential for the interpretation of lyrical moods."

PRAGER PRESSE, Jan. 15, 1925.

"Great power and feminine energy are combined with a clean unerring technique which produced a resonant forte and a performance which stood out in bold relief. HER CHOPIN PLAYING, ALSO, IS FASCINATING."

PRAGER TAGEBLATT, Jan. 15, 1925.

"The chief characteristics of her playing are her acute sense of rhythm, singing mellowness of touch in cantilena, a sense of the romantic and much temperament."

PRAGER BOHEMIA, Jan. 15, 1925.

"The English pianist proved herself an artist of exceptional and unerring technique. Her touch is uncommonly vigorous, almost virile; her tone full and mellow. Her rendering of Schumann's Fantaisie was perfect in plastic expression."

NARODNI LISTY, Jan. 17, 1925.

KATHARINE GOODSON. In BRUSSELS

"Katharine Goodson HOLDS HER AUDIENCE IRRESISTIBLY. Her interpretations are marked by great originality, searching for the spirit and feeling of the works rather than to the letter of the text. Her playing shows great variety of touch, and her brilliant virtuosity is always subservient to a moving interpretation. Moreover, Mme. Goodson possesses a full and rich tone, a very clear rhythmic sense, the fire of youth, and most expressive phrasing."

L'ETOILE BELGE, Jan. 30, 1925.

"Katharine Goodson is a great artist, and we have never heard the marvellous Schumann Fantaisie played better. She is equally as fine an interpreter of Brahms and Chopin. THE PUBLIC GAVE HER A TREMENDOUS OVATION, and she had to give several encores in order to satisfy the audience."

MIDI, BRUSSELS, Feb. 6, 1925.

"Miss Goodson is universally acclaimed by music-loving people as equal to any of the great artists of the day. She has a wonderful technique, and HER INTERPRETATION OF THE VARIOUS SELECTIONS WAS SUPERB. Every item was enthusiastically received."

ANGLO-BELGIAN TIMES, Feb. 2, 1925.

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## GADSDEN PLAYS HOST TO ALABAMA F. M. C. CONVENTION

GADSDEN, ALA., March 31.—The city of Gadsden was host to the ninth annual convention of the Alabama Federation of Music Clubs on March 26-28 inclusive. Approximately 150 delegates from all sections of the State attended. Mrs. W. C. Giles, of Opelika, president of the organization, presided over all of the sessions. The delegates were welcomed by Mrs. W. M. Wilson, president of the Gadsden Music Club, and the response was made by Mrs. O. R. Hundley of Birmingham. A feature of the Friday morning session was a demonstration of public school music by Mrs. Glen Moore, music supervisor in the Gadsden schools.

That afternoon the State Students' Contest in piano, voice and violin was held under the direction of Mrs. J. P. Spellman. Delegates and members of the Birmingham Music Study Club attending were Mrs. George Houston Davis, Mrs. E. T. Rice, Mrs. Oscar Hundley, Mrs. J. W. Luke, Mrs. Odell King, Mrs. George Duncan and Emma McCarthy. Much business was transacted and many social courtesies extended the delegates.

The next meeting place of the Federation will be Selma, where the convention will be held in April, 1926. Officers elected to serve this year were Mrs. George Houston Davis, Birmingham, president; Mrs. B. L. Noojin, Gadsden, first vice-president; Mrs. Chas. S. MacDowell, Eufaula, second vice-president; Margaret Thomas, Selma, third vice-president; Mrs. Wade Carlisle, Roanoke, treasurer; Florence Austin, Florence, recording secretary; Mrs. George T. Duncan, Woodlawn, corresponding secretary; Mrs. James Cox,

Mobile, librarian; Mrs. E. T. Rice, Birmingham, editor; Mrs. W. M. Wilson, Gadsden, historian; Mrs. George Leftwich, Mobile, auditor; Mrs. Reid Lancaster, Birmingham, parliamentarian.

The convention was largely attended and much enthusiasm was manifested; 116 music clubs were represented, showing an increase over last year.

Prominent at the Convention was Helen Harrison Mills, editor of the Official Bulletin of the National Federation of Music Clubs, who made an interesting address, emphasizing the National Convention to be held in Portland. Clarence Gustlin, co-chairman of the American music department of the N. F. M. C., gave an informative talk about American opera, and told of the success of Algala, and the plans for presenting it on tour. He gave an interpretive recital of the American opera, The Echo, by Frank Patterson, which is to be performed at the Portland convention, and made a favorable impression.

Aida Veliz, of Mobile, who possesses a powerful soprano voice, delighted the delegates with a recital Friday evening.

In the student contests, Orville Irwin, of Huntsville, won the senior piano prize of \$25. Belle McCall Hart, of Selma, won the junior prize in piano. Mattie Mims, of Montgomery, won the voice prize and David Lishkoff, of Birmingham, won the violin prize. The prize for composition was awarded Ferdinand Dunkley, Birmingham.

Theodore Richbourg, of Louisville, and Nell Esslinger, of Huntsville, gave delightful musical programs. A. G.

## Harold Gleason's Organ Recital

Continuing the series of unusual organ recitals at the Wanamaker auditorium, New York, given by leading organists of Europe and America, Harold Gleason, formerly organist of the Fifth Avenue Presbyterian Church of New York and now private organist to George Eastman and head of the organ department of the school of that name in Rochester, N. Y., was heard in a program of fourteen organ



HAROLD GLEASON.

pieces at Wanamaker auditorium April 2, providing enjoyment for the large audience in his playing of pieces by classic and modern composers.

One cannot enumerate them all, but mention must be made of the definite charm of the old-fashioned gavotte by Martini, with its old-fashioned jocoseness; the triumphant overcoming of tragedy in Franck's big Piece Heroique; the originality and harmonic surprises in Stoughton's March of Gnomes, which brought smiles to many faces; the delicacy of performance in a prelude by Samazeuilh, and the playfulness of a scherzo by Vienne. All this was played with entire technical mastery, bringing the young organist back for many bows, and leading to the further performance of works by the Americans Barnes and Bird, which brought the concluding pieces, by Palmgren (May Night, played with beautiful taste) and Bonnet (variations).

## Many New York Appearances for Hutcheson

Ernest Hutcheson, whose name has figured prominently in concert and recital this season in New York, will make his eleventh New York appearance in five months in the Percy Grainger concert which the Australian composer is giving in the Little Theater on April 26. On this occasion Mr. Hutcheson, together with Ralph Leopold and Percy Grainger, will play in the six-hand arrangement for two pianos of Grainger's English Dance.

## Press Praise for Flonzaley Quartet

The Flonzaley Quartet continues to reap the enthusiastic superlatives of critics. On the occasion of its recent visit to New Orleans, which makes its fifth to that city, the Quartet appeared under the auspices of the New Orleans Music Teachers' Association. The New Orleans Item gives a glowing account of the concert, which may be summed up in the following paragraph: "Their music is more than themselves; their sensitivity reaches beyond their bows and into the feeling for the meaning of art. To themselves they are

nothing except the instruments of music, and they are willing to remain so because of the beauty of their own playing, which they feel and appreciate as deeply, undoubtedly more deeply than any in the audiences before which they play." "A masterly performance of the delicate and beautiful art of string quartet music," writes the Tribune of the quartet's work. The quartet is now on the Pacific Coast. It will return East the first week of May.

## Curtis Institute of Music Notes

Statistics compiled by the administrative offices of the Curtis Institute of Music, Philadelphia, show that more than 700 applications were received for admission to the school's first term. Applications came from all parts of the world including China, Mexico and Alaska. Slightly less than fifty per cent. of the applicants examined were accepted, musical quality rather than quantity and artistic possibilities rather than a profitable showing at the end of the year being primary considerations of the Institute.

Helen Buchanan Hitner, pupil of Marcella Sembrich, sang two groups of French and Russian songs before students in the music appreciation class of the Institute on March 9. The class is conducted by Lawrence Adler, adviser of the academic department.

Berthe Bert, of the piano faculty, gave the sixth recital in the weekly series being held in the concert room of the conservatory department building.

Rosario Scalo, who teaches composition at the Institute, lectured on The Early Contrapuntalists and Palestrina before subscribers to the course in comparative arts, which is given under the auspices of the academic department of the school. Attendance at this course is also required of students, for the purpose of providing the cultural background deemed necessary to good musicianship.

Mme. Charles Cahier gave the seventh faculty recital on March 12. It was the distinguished contralto's second appearance on the recital platform in Philadelphia this season, having inaugurated the monthly series given in the Academy of Music foyer on February 12. Mrs. Edward W. Bok, president of the board of directors, received members of the academic faculty in the library of the Institute at the conclusion of the Cahier recital. Among those present were Edward W. Bok, Mr. and Mrs. Charles Cahier, Frank Bibb, Lawrence Adler, Grace H. Spofford, Emily L. McCallip, Prof. and Mrs. Jean B. Beck, Prof. and Mrs. Frank Jewett Mather, Prof. Morrison C. Boyd, Prof. and Mrs. Domenico Vittorini, Dr. and Mrs. Samuel Arthur King, Pro. William Page Harbeson, Prof. and Mrs. Herman J. Wiegand and Dr. and Mrs. Richard H. Shryock.

The eighth faculty recital given by Carl Flesch, of the violin department, found the spacious reception hall and concert room of the conservatory department building taxed to their utmost capacity.

Isabella Vengerova, the Russian pianist, made her first appearance on the recital platform in Philadelphia in the ninth faculty recital. Finished technic and emotional power and a delicacy of feeling characterized her playing.

The tenth faculty recital followed on Wednesday night, with Josef Hofmann at the piano and in inimitable mood. It was said that never in recent memory had Hofmann played with more finesse, subtlety, intellectual and emotional depth than at this recital.

Weekly students' recitals, which are usually given at 4:30 o'clock Wednesday afternoons in the concert room of the conservatory department building, were given on March 11 by students under Perley Dunn Aldrich, of the voice faculty, and Austin Conradi, of the piano faculty; students under George F. Boyle, piano, and Louis Svecenski, ensemble, on March 16; students under Berthe Bert, piano, and Michel Penha, cello, on March 18, and students under Carl Flesch, violin, on March 25.

Mme. Charles Cahier and Carl Flesch served as two of the judges in the bi-yearly contest of the Philadelphia Music Club, the winners to represent the State Federation of Music Clubs at the national convention to be held in Oregon in June.

Sascha Jacobinoff, of the violin faculty, played with the Jacobinoff-Felgman-Wissman Trio, of which he is a member, before the Philomusian Club on March 20.

Horatio Connell, of the voice faculty, and Emanuel Zetlin, of the violin faculty, took part in the seventeenth free Sunday concert of the Philadelphia Music League at the Aldine Hotel on March 22. The program was broadcast from Station WIP.

Mrs. Edward W. Bok, president of the board of directors, acted as one of the judges in the Parr-Gere music poem contest held under the auspices of the Poetry Society of London.

David Saperton, assistant to Josef Hofmann, gave a recital at the Eastern Penitentiary on Sunday, March 22. The recital was arranged by W. Curtis Bok, secretary and treasurer of the Curtis Institute of Music, who is a trustee of the penitentiary.



# EVSEI BELOUSSOFF 'Cellist

**"One of the greatest performers on the 'cello."**

—*San Francisco Call.*



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"Belousoff is an artist of high merit. He played with a beautiful tone, his technic was polished and his style finished."—*Herald-Tribune.*

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"He plays with dash and spirit, and he is a master in the art of bringing the 'cello into the range of the violin."—*Gazette-Times.*

## PHILADELPHIA

"Mr. Belousoff played superb 'cello. There was a broad sweeping folk quality in his big and colorful tone."—*Record.*

## ST. LOUIS

"His 'cello sang like the violin of Fritz Kreisler, and there was in his playing that poise, ease and that deep poetry which marks Fritz Kreisler at his best."—*Times.*

## WASHINGTON

"Of Belousoff we may say that almost never has more musical and beautiful 'cello playing been heard here. In virtuosity he has no limits."—*Herald.*

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## BUFFALO DEMONSTRATIVE OVER THE PHILADELPHIA ORCHESTRA

Hess and Thomas Give Joint Recital—Gange Warmly Received—Notes

BUFFALO, N. Y., March 27.—One of the superfine orchestral concerts of the season was that of the Philadelphia Symphony Orchestra, in Elmwood Music Hall, March 11, under the auspices of the Buffalo Musical Foundation, Inc., Marian De Forest, manager. Under the splendid conductorship of Leopold Stokowski, it was an extraordinary occasion. The program was of unusual excellence and novelty, and the vast audience received with enthusiastic demonstrations the fine efforts of leader and orchestra. When the season is over this concert will be one of its choicest memories.

MYRA HESS—JOHN CHARLES THOMAS

Marian De Forest, manager, brought to Buffalo for the fourth concert of the artist series in Elmwood Music Hall, Myra Hess, pianist, and John Charles Thomas, baritone. Both made their individual appeal to the audience and were gracious in according extras. Miss Hess was introduced to Buffalo for the first time upon this occasion and won by her attractive personality as well as by her pianistic art. She would be heartily welcomed upon her reappearance in this city. Walter Hodges, accompanist for Mr. Thomas, added to the success of the delightful vocalist.

FRASER GANGE

The last of the three artists' recital evenings, March 3, under the auspices of the Chromatic Club, brought a much heralded artist—one of fine vocal and interpretative ability—the Scotch baritone, Fraser Gange, who swept the audience from its feet with his warm personality, art and musicianship. In the Bach arias he had the valuable assistance of Helen Doyle Durrett in the violin obbligato. Emanuel Balaaban furnished artistic accompaniments and the Playhouse was well filled.

NOTES

The Chromatic Club program of local participants, March 7, at the Playhouse, enlisted Mrs. Sidney Wertimer, soprano; Florence Westcott, violinist; Theresa Lynch, contralto; Sidney Wertimer, tenor, and as accompanists, Ethyl McMullen, Ina Levy and Margeret Colton Demsey.

The student recital of the Chromatic Club was held in the Colonial Ballroom of the Twentieth Century Club, March 14, and brought forth promising talent. Esther Erfteneck and Leslie Barnette (McLeod pupils), Frances Gordon and Lillian Gevertzman (Lynch pupils), Mildred Flentge and Gladys Dougherty (Blaauw pupils), Doris MacMillan (Larned pupil), were the pianists participating; also Lenora Toomy, violin pupil of Helen Doyle Durrett; Elizabeth Leff, Alice Rozan and Dorothy Patterson Ryan, vocal pupils of Miss Raymond; Mrs. Prentiss and Robert Fountain. The accompanists were Beatrice Turner, Bessie Pratt Fountain, Clara Dautch and Eva Rautenberg.

The first of the series of Buffalo artists concerts, under the direction of Vernon Curtis, was given in the North Presbyterian Church, North Tonawanda (in which Mr. Curtis is the efficient organist and choir director), March 10, and brought a large attendance, musicians from Buffalo also being present. The enjoyable program included the Colonial Trio; Vernon Curtis, tenor, with Mrs. Curtis at the piano, and Mrs. Curtis' piano pupil, Lucile Calkins, who reflected much credit upon her teacher.

Parker's Hora Novissima was given its first performance in Buffalo by St. Paul's Episcopal Cathedral Choir, March 8, under the direction of Dewitt C. Garretson, organist and choirmaster. The soloists were Esther Freisted Jones, soprano; Eleanor Regester, contralto; Lewis Allen, tenor, and Herbert Jones, bass.

A valuable gift has been made to the music department of the Grosvenor Library by Mrs. John Lund in the scores and other music, also musical curios, of the late John Lund's collection.

Some of Mary W. Howard's piano pupils gave an interesting recital in the Grosvenor Library, March 17, the program being excellently performed by Mrs. W. S. G. Wright, Helen Balch, Isabelle Shalle, Kitty Rudolph, Mildred Kelling, Julia Jennings, Emily Mehert, Helen Hogan, Evelyn Smith and Marie McKenna.

Mary Rose presented her piano pupils in recital at her home, March 11.

Louise Ferrell, soprano, of Central Park Methodist Church, participated in an organ recital program recently at St. John's Evangelical Church. Lydia Speidel (pupil of Harold Fix) is organist.

Mrs. Frank Bartlett, recalled as soprano soloist in the Baptist Church on Delaware Avenue, died recently.

L. H. M.

### Ella Good Wins \$100 Prize

Ella Good won the \$100 prize in the February music memory contest conducted over the radio by the Brunswick Company. On April 1 the contralto was soloist at Adelphi College in a series of music memory contests which the college is holding. Her forthcoming engagements include an appearance on April 21 in Brooklyn and as soloist at a concert at the Brooklyn Academy of Music on May 7. Miss Good is conductor of the Brooklyn Edison Choral Club, an organization which will give its first concert at the Brooklyn Edison Auditorium (which seats 1,500) on the evening

of May 26. Ruth Taylor MacDowell, violinist, has been engaged as soloist for this concert. Miss Good also is organizing a new choral society at Coney Island for the Brooklyn Borough Gas Company. The contralto has been re-engaged as soloist at the Emmanuel Baptist Church, Brooklyn, for 1925-26.

### San Antonio Items

Alice Mayfield presented ten young members of her piano class in a springtime recital, March 6.

Ellen Furey, pianist, was given a music diploma by the Lady of the Lake College when she appeared in graduation recital on March 8. She was assisted by Loretta Bell, soprano.

The San Antonio Music Teachers' Association was entertained, March 9, by Mrs. J. T. Smith, an honorary member, and Mrs. Arch Henderson. The program, under the chairmanship of Frederick King, was given by Ernst Thomas.

The Baylor Choral Club of Belton, Tex., appeared in two programs, March 7 and 8, at the Scottish Rite Cathe-



Photo by Alfred Cheney Johnston

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"On Sunday"  
"Waiting for the Dawn and You"  
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dral. Soloists were Olive Henderson, Grace Gaddy, Eugenia Daniel, Gladys Hood, Helen Sale, Eloise Rogers, Sara Roberts, Alleyne Winn, and Avis McGinnis. S. W.

### Haggerty-Snell's Musicale

Ida Haggerty-Snell's studio, at 1425 Broadway, was crowded on March 8 at a musicale and reception, at which several of her pupils rendered vocal and piano selections, those taking part being: Signora Arra, Signor Benenati, Dorothy Barlow, Flora Lipsher, Alice McElroy, Rose Schooler, Mrs. O'Donoghue, vocal, and Elizabeth Clark, Mildred Goodfriend, Loretta McElroy. May Steiger and Bertram Millar were the accompanists.

### Arden in Denver

Cecil Arden of the Metropolitan Opera, appeared in Denver, Col. on April 2 on the Arthur M. Oberfelder series.

## BIRMINGHAM ENJOYS ST. LOUIS SYMPHONY

Rhondda Welsh Male Chorus Praised—Schmitz Heard—Notes

BIRMINGHAM, ALA., March 31.—The St. Louis Symphony Orchestra, Rudolph Ganz conductor, gave two concerts here on March 21 and 22, respectively. The first was a children's matinee, though many adults attended, in Jefferson Theater. A large audience enjoyed the program which included the Oberon overture; Schubert's Unfinished Symphony, Hungarian Fantasy, Popper; a demonstration of orchestral instruments for the children's benefit, and a MacDowell concerto for piano and orchestra, with Beatrice Tate Wright, a Birmingham pianist, as soloist. Mrs. Wright, who received her musical education at the Birmingham Conservatory of Music, was soloist with the orchestra in St. Louis two weeks before and was highly praised.

The next afternoon the orchestra, under Mr. Ganz, gave a second concert in the Masonic Temple Auditorium before an audience of over 3,000. Helen Traubel was the soprano soloist, singing the Massenet aria, Pleurez, Pleurez, from Le Cid. Mr. Ganz played the piano part in the Grieg concerto in A minor with the orchestra and received prolonged applause. Other numbers on this program were the overture, Der Improvisator, d'Albert; the Mozart symphony in G minor; prelude to the Meistersinger, and Sibelius' tone poem, Finlandia.

The orchestra came to Birmingham under the auspices of the Music Study Club and was the last of their series of artist concerts for this season.

RHONDDA WELSH MALE CHORUS.

The Rhondda Welsh Male Chorus, under the direction of Thomas Morgan, with Emlyn Jones as accompanist, appeared here in two concerts that completely charmed its audiences. It came under the auspices of the Exchange Club for the benefit of the Community Chest and sang in Phillips Auditorium. It was the universal verdict that Birmingham has rarely heard such beautiful and well trained choral singing. The soloists included Sydney Charles, David Rees, Walter Evans, Edward Hopkins, Richard Owen, Stephen Jenkins, John Jacob and W. Tudor Williams. It left so fine an impression that its return is sincerely desired.

SCHMITZ IN CONCERT.

E. Robert Schmitz, French pianist, arrived on March 25 to conduct a masterclass in piano at the Conservatory of Music. On the evening of March 26, Mr. Schmitz appeared in recital at Cable Hall and rendered a program that ranged from the old classics to modern piano music. His brilliant technique, volume of tone and fine interpretation won tumultuous applause from the audience which recalled him again and again. Mr. Schmitz is giving a series of lecture recitals in connection with his masterclass at the conservatory.

NOTES.

A charming program was rendered at the Russian Art Exhibition, under the auspices of the Allied Arts Club. The numbers, all Russian, many given in costume, were sung by Rebecca Bazemore, Mae Shackelford, Leon Cole, and Mrs. T. L. Fossick. The Choral Art Club, Ferdinand Dunkley, director, offered a Russian part song, a capella, with fine effect.

At the Alabama State Contest for Young Artists, held in this city last week, Beverly Hester won in piano. Miss Hester will now compete in the Dixie District Contest with representatives from Kentucky, Tennessee, Mississippi, Louisiana and Georgia. These contests are arranged by the National Federation of Music Clubs. A. G.

### Enesco Pays First Visit to Coast

Georges Enesco's first visit to the Pacific Coast has been one of triumphant progress, according to telegrams received by his management, Loudon Charlton, from various points en route. A letter from Phoenix, Ariz., is the first to comment at length on the great personal and artistic success of the Rumanian violinist. Mrs. Prescott, president of the Musicians' Club, writes as follows:

"Words cannot express our delight with Mr. Enesco. We all love him. He played into our very souls and they were deeply stirred. The atmosphere was not of this world. It was as if we were in the Great Beyond, no one would fear death. We were unable to express our feeling to Mr. Enesco, but we depend upon you to tell him that we are happier because he was here, and we feel that his recital was the high light on our course of musical events. We are proud to have presented him in Phoenix, happy to have met him, and we shall follow the news of his success with pleasurable interest."

Mr. Enesco sails for Europe the latter part of April. He will return next Fall, making his fourth consecutive tour of this country.

### Flonzaley Quartet Appreciated

From the Kansas State Agricultural College comes the following hearty appreciation of the concert given recently by the Flonzaley Quartet, now on its seventh cross-country tour: "It is quite impossible to express our appreciation of the concert by the Flonzaley Quartet. Our audience was quite swept off their feet and received spiritual stimulus that will remain with us a long time. The music, of course, was perfect. The men themselves project their fine personality in such a wholesome manner that it is a real privilege to have them among us. (Signed) Ira Pratt, director."

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MARGUERITE MELVILLE

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JOINED TOGETHER UNDER THE  
ABLE LEADERSHIP OF A  
MASTER MUSICIAN."**

*Boston Globe, Jan. 10, 1925.*

**"They carried  
off their hear-  
ers on a wave  
of sympathetic  
feeling."**

*New York Times,  
Oct. 29, 1924.*



**"Twenty - two  
voices, every  
one individual,  
the singing last  
evening was at  
times almost  
beyond belief."**

*Boston Transcript,  
Jan. 10, 1925.*

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## CINCINNATI HEARS DILLING AND DE RESZKE SINGERS

Symphony Quartet Gives Final Concert—Notes.

CINCINNATI, OHIO, March 27.—An attractive concert was given by the Matinée Musical Club on March 23, in the ballroom of the Hotel Sinton, it being the sixth and last of the season by this organization. The soloists included the De Reszke Singers, who had never been heard here before, and the harpist, Mildred Dilling. The combination proved an enjoyable one. The De Reszke Singers deserved much praise for their splendid work. Miss Dilling's playing excited great admiration.

### SYMPHONY QUARTET

The final concert to be given by the Cincinnati Symphony Quartet on March 24, at the Hotel Gibson Roof Garden, was enjoyed by a large audience. This organization has in the past often demonstrated its ability and on this occasion there was an added proof of its splendid work. The personnel includes Emil Heermann, first violin; Sigismund Culp, second violin; Edward Kreiner, viola, and Karl Kirk-Smith, cello. Carl Wunderle, violinist, added his skill to the quartet's in one number.

### NOTES.

Corinne Hull, violin pupil of Robert Perutz of the Conservatory of Music, appeared in recital on March 23. Esther Preston played the accompaniments.

Uberto Neely, violinist of the College of Music faculty; Ann Kaufman and Benjamin Groban, vocalists from the class of Giacinto Gorno; Mazie McClure and Margaret Adams, organists from the class of Sidney C. Durst, and

Pearl Kagan, pianist from the class of Albino Gorno, gave a concert on March 22 at Music Hall.

An organ recital was given on March 22, in Music Hall, by Alfred Thomas Holderbach.

Piano pupils of Rose H. Wood appeared in recital on March 17 and 18 at the Hyde Park Library Auditorium.

Benjamin Groban, basso cantante, pupil of Giacinto Gorno, appeared in a special concert on March 15, at the Washington Avenue Temple, Avondale. He was accompanied by several artists from the Cincinnati Symphony Orchestra.

The Indian Hill Music Club presented a delightful program on March 20.

The Bach Society celebrated the 240th anniversary of John Sebastian Bach, on March 25, with a number of his works given by the Bach Choir, under the direction of Prof. Louis Ehrgott.

On March 25, at the Conservatory of Music, students from the opera department, under the direction of Ralph Lyford, were heard in operatic numbers. Those taking part included Katheryn Reece Haun, Nettie Schmidt Howard, Pearl Besuner, Techla Richert, Anna Hetch, Alvine Broeman, Martha Short, Howard Fuldner, Edward Smith, Howard Hafford and Stanley Johnson. Accompaniments were played by Mr. Lyford.

Peter Froehlich, violinist, and Mrs. Thomie Prewett Williams, pianist, of the Conservatory of Music, gave a concert on March 24.

Pupils of Etelka Evans and Thomie Prewett Williams, of the Conservatory of Music, appeared in a violin and piano recital on March 21 in Conservatory Hall.

Beatrice William Chipman, contralto pupil of Mrs. Adolf Hahn of the College of Music, was soloist at the open meeting of the Riverside Culture Club at the Hotel Alms, March 23.

Katherine Letcher, organ pupil of Parvin W. Titus of the Conservatory of Music, played for the ceremony and pageant of the Girl Scouts at Music Hall on March 21.

Penitence, Pardon and Peace, by Maunders, was presented by the choir of St. Thomas' Church, Terrace Park, on March 22, under the direction of Hugo Sederberg, choir-master and member of the Conservatory of Music faculty. Mary Elizabeth Jones is the organist.

Ruth Hanford Matthews Lewis, of the Conservatory of Music faculty, gave a pleasing concert on March 21 in Conservatory Hall, assisted by several advanced pupils.

Pupils of the Mt. Orab High School, under the direction of Ferne Schubert, a pupil of Helen May Curtis of the Conservatory of Music, presented a delightful Japanese operetta, Yanki San, recently.

The music department of the Wyoming Woman's Club gave a fine program on March 22, the soloists being Nora Beck Thuman, mezzo-soprano, from the class of Mrs. Adolf Hahn; Dorothy Strozenbach and Barbara Cline Fones, pianists, from the class of Albino Gorno of the College of Music.

The summer session of the Conservatory of Music will have several master-classes in public school music, conducted by Thomas James Kelly, who will also hold a special class in normal instruction in vocal culture methods, assisted by Mrs. Kelly.

W. W.

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## HOW THEY LOOKED THEN—



ROSA PONSELLE,

Metropolitan soprano and concert favorite, at the age of twelve, proudly displaying her confirmation outfit.

## Wright and Fuson Active

On April 17, Ethel Wright, contralto, and Thomas Fuson, tenor, will appear in concert at Bristol, Conn. On April 1 they sang a number of their choicest duets for the National Patriotic Society at the Waldorf-Astoria. Recently Mr. Fuson has been active in the oratorio field, having sung Mendelssohn's Elijah, Handel's Messiah, Gaul's Holy City, and Rossini's Stabat Mater. Other engagements filled recently were Stainer's Crucifixion at Morristown, N. J., April 9, and McFarlane's Message from the Cross at Orange, N. J., April 10. On Easter Sunday afternoon Mr. Fuson sang a special engagement at Hackensack, N. J., where he gave several sacred solos, and the same evening was heard in The Christ Victorious, by Harry Rowe Shelly, in Brooklyn.

On March 18, Miss Wright and Mr. Fuson appeared in a joint recital in Elizabeth, N. J., under the auspices of the city schools, this being their third re-engagement by Thomas Wilson, director of music.

The two singers are busily engaged in mapping out their annual summer tour of the Middle West and preparing programs for a tour of the Rocky Mountains and Pacific Coast next season, where they will appear on many of the largest concert courses in the West.

## Leonard-Hopkins Pupils in Recital

Anne Perley Prichard, a fifteen-year-old pupil of Louisa Hopkins, gave an unusual and delightful program on March 21 entitled A Summer Night. This young player has a very large tone, much power and facility. There is imagination, maturity and subtlety in her interpretation.

Juvenile pupils of Florence Leonard and Miss Hopkins gave an interesting program on February 21, playing compositions which ranged from simple folk tunes to Hueter's In Fancy Costume and Chopin preludes. Parents and friends made a large and enthusiastic audience.

The annual ensemble musicale, with the assistance of artists from the Philadelphia Orchestra, took place on April 4.

## Engagements for Mabel Farrar

Mabel Farrar, violinist, gave pleasure with her playing at the Friday noon hour of music at the Brick Church, New York, on April 3. April 20 she will appear in Englewood, N. J., as soloist with the choral society conducted by Bruno Huhn. April 30 will find her filling an engagement in Hackensack as soloist with the Amphion Glee Club, conducted by Alfred Boyce. Miss Farrar will give a recital at Town Hall, New York, on November 11 next.

## Courses at Carnegie Institute of Technology

Special attention will again be given to the courses in music this year at the summer session of the Carnegie Institute of Technology, in Pittsburgh. The department of music in the College of Fine Arts will give intensive six weeks' courses from June 29 to August 7. The work has been outlined to aid teachers, supervisors, and professional musicians along practical lines that are often neglected.

## Schelling in New Role

Ernest Schelling read and corrected about 1,000 note-books submitted by his young listeners at the Philharmonic Children's Concerts in New York and a similar series with Boston Symphony musicians in Boston. Although Mr. Schelling enjoyed the task, he probably knows now how his brother, Prof. Felix Schelling of the University of Pennsylvania feels when examination time comes 'round.

## Willem Giesen a Benedict

Willem Giesen, New York and Berlin teacher of singing, and Myra Mortimer were married on February 24, 1925, in London, England. The newly married couple entertained their friends on April 1, at their Berlin home, 45 Schluterstrasse.





Photo by Dobkin

AS CARMEN

Editorial in St. Louis Times

## "PERALTA IS ONE OF THE GREATEST CARMENS."

A flamboyant and provocative creature, very human and not a little vulgar but at the same time endowed with a wealth of alluring feminisms. Her warm voice bewitched the audience. Her costumes were gorgeous.—St. Louis Times.

Peralta's interpretation of the title role was dramatically splendid and lyrically excellent.—St. Louis Star.

By her presentation last night of the title role in Bizet's masterpiece, Frances Peralta approached every asserted and implied standard of Metropolitan Opera. Not since Emma Calvé has there been heard in St. Louis such vibrant and inspiring song as this handsome young cantatrice gave us. All the familiar arias were sung with ease and freedom, with fine but unobtrusive self-possession, the singer's voice being distinctly heard in all sections of an auditorium that last night held an ultimate capacity audience of over 9,000.

If Peralta had merely spoken the lines, acting the part as she did, she would have created as big a sensation as the late Olga Nethersole, in her drama version of the character.

Added to this was her superb singing in a voice so even and powerful that time and again it rose above the chorus of 200 voices and the orchestra of sixty men.

Peralta's costuming of the part was undeniably excellent. Her appearance in the last act gained recognition even from those who are not affected by mere costume display. Her entrance was the signal for almost riotous applause.

Let it here be unreservedly noted: Frances Peralta must henceforth be reckoned among the greatly distinctive Carmens of our day. She has youth, beauty, intelligence, voice, style and manner, and in her interpretation of one of the most thankful roles she will never strain the role's sensual appeal. Peralta has it in her power to make Carmen pre-eminent in her repertoire.—St. Louis Daily Globe-Democrat.

The spotlight was naturally on Frances Peralta. She was thoroughly Carmen, flaming and provocative with a richness and defiance in her warm voice that flung the spirit of Merimee's heroine far over the audience.—New York World.

Peralta was excellent in voice and dramatically charming. Her characterization has much individuality. Recall after recall followed each act.—New York Evening World.

Peralta's voice sounded rich and full last night. Her Carmen was animated and intelligent.—New York Telegraph.

Frances Peralta could be counted upon to provide a vivid portrayal of the so reckless coquette. Both histrionically and vocally she was more than adequate.—New York Post.

Peralta possesses a fine soprano voice and made a decidedly pleasing impression as the heroine. She had attraction and charm and exercised them not only on Don Jose but on the audience.—New York Times.

# PERALTA

## SOPRANO METROPOLITAN OPERA

### "AS AIDA—REMINDED ONE OF NORDICA AND MELBA."

—Washington Herald.

The performance was attended  
by President and Mrs. Coolidge

The highest honors for inspiration and truly operatic singing must be given to Frances Peralta and Jeanne Gordon. Miss Peralta's powerful, dramatic soprano soared to brilliant heights. Her Patria Mia was especially colorful and the duets were given beautiful and dramatic reading.—Washington Star.

Frances Peralta has almost unlimited power and range, remarkable medium and low tones for a soprano. She did some splendid acting.—Washington Herald.

In the role of Aida Mme. Peralta displayed prima donna qualities at times reminding one of Nordica and Melba. Her skill as an actress was no less than that as a singer and she gave a vivid interpretation of Aida, especially in her Ritorna Vincitor and Patria Mia.—Washington Herald.

Mme. Peralta has sung the leading roles this season at the Metropolitan Opera House in Aida, Tannhauser, Tales of Hoffmann, La Gioconda, Cavalleria Rusticana, Così fan Tutte and Mefistophele.

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AS AIDA

### Buffalo Symphony Concerts

The following are comments on the third and fourth concerts of the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, the soloists being Ernst Von Dohnanyi, pianist-composer, and Ruth Rodgers, soprano:

The Buffalo Symphony Orchestra was in fine fettle for its third concert of the season and its performance under the baton of Arnold Cornelissen was one of many commendable features. The interesting program opened with the Weber overture to *Der Freischütz*, contained



Morrell photo

ARNOLD CORNELISSEN.

The Swan of Tuonela, Sibelius, and the Tannhäuser overture. Ernst von Dohnanyi, composer-pianist, the soloist of the afternoon, was presented in his own concerto, in E minor, for piano and orchestra, and in two piano numbers, also his own compositions, these latter substituted for the Dohnanyi orchestral work originally included as a program number. The orchestra performed the Weber overture with solidity and smoothness of tone and with a considerable degree of finish. In the Sibelius work, too, the players were admirably unanimous in their performance, making much of the colorful orchestration and faithfully presenting the picture.—Buffalo Evening News.

The piece de resistance of the program was Mr. Dohnanyi's concerto in E minor, op. 5, for piano and orchestra. The keynote of this work is brilliance. It is brilliantly conceived, brilliantly orchestrated, and it was played with the electrifying brilliance which is one of the Hungarian artist's outstanding characteristics. . . . Mr. Dohnanyi's playing was received with enthusiasm, which mounted still higher with the announcement by Dr. Lesser Kaufmann at the close of

the work that it had been given without even a single rehearsal with the orchestra, a circumstance reflecting large credit not only upon the soloist, but also upon Mr. Cornelissen and his players, who gave admirable support throughout the three movements of the concerto.—Buffalo Morning Express.

The occasion was also notable for the presence of the famous pianist-composer and conductor, Ernst von Dohnanyi, who played his concerto in E minor, op. 5, written for piano and orchestra. Mr. Cornelissen conducted this performance, which proved one of brilliant achievement.—Buffalo Courier.

Two Buffalo composers were represented at the Buffalo Symphony Orchestra concert in Elmwood Music Hall yesterday afternoon: Father Bonvin, whose works the orchestra and other musical organizations have played here before, and Sylvio Coscia, a horn player in the orchestra whose symphonic poem, *Visione Eroica* opened the program. Miss Rodgers sang Susanna's air, *Deh Vieni*, from the *Marriage of Figaro*, and *Ah fore e lui* from *Traviata*, revealing in the former a lovely voice, pure and smooth in quality, and an excellence of style and vocal control which made her singing of the Mozart a thing of beauty. The orchestral accompaniment of the Mozart was highly commendable. The concert was well attended.—Buffalo Evening Times.

The orchestra was in splendid form, and Mr. Cornelissen conducted with authority, vigor and artistic musicianship.—Buffalo Courier.

The symphony was very well played by the orchestra, which is constantly augmenting its range of dynamic contrasts and the finish of its readings.—Buffalo Morning Express.

The Buffalo Symphony Orchestra again gave excellent account of itself in the performance of this, its fourth program of the season, under the baton of Arnold Cornelissen. The symphony of the afternoon was the Haydn No. 2 "London" D major, a work of great charm which was indeed a welcome program contribution, and which was performed in a manner communicative of its happy spirit and rhythmic grace. The players gave authoritative utterance to the music from the first movement on, bringing to light the appealing beauty of the andante movement as well as the rhythmic spirit of the minuet, and presenting the final allegro in brilliant style.—Buffalo Evening News.

### National Opera Club Meeting

By unanimous vote, the National Opera Club of America, Katharine Evans von Klenner, president, has requested Mayor Hylan to continue the Goldman Central Park summer band concerts, also indorsing the operatic and allied arts enterprise at Stony Point, with its planned Nordica and Bispham dormitories. All this occurred at the April 9 meeting in the Astor Gallery, New York. Mildred Holland read an original poem by President von Klenner, being congratulations on her birthday, amid much applause, and the president called attention to the May 11 performance of an operetta composed by Carl Fiqué, called *Oriente*, and to be given by the Club Choral. Guests of honor included officers and chairmen of the New York Federation of Women's Clubs; Evelyn Herbert (Love Song Company), Raffaello Diaz, Comm. Ferrari-Fontana, Clark Silvernail and Mr. Pryor, to all of whom the president gave greetings.

Ida Sylvania, soprano; Cooper Lawley and Allen Pryor (both tenors), gave the vocal music of the afternoon, offering selections from operatic works by Giordano, Gounod, Puccini and Ponchielli, Gertrude Clarke accompanying; and Havrah Hubbard gave the too long operalog of *Tales of Hoffmann*, to which Edward Hart played splendid piano illustrations. A record audience was on hand.

### \* Hans Kindler Robbed

Hans Kindler, cellist, had an unfortunate experience preceding his recent Chicago appearance, but, according to press reports, it in no way jeopardized the great success he



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HANS KINDLER.

had in playing George F. Boyle's concerto for cello in A minor with the Chicago Symphony Orchestra. It appears that Mr. Kindler was stopping at the Blackstone Hotel, and on the evening of the concert he left \$110 in bills in his room for about ten minutes, and when he returned the money had disappeared. Detectives, managers, chambermaids, etc., in large numbers asked numerous questions, but at eight o'clock the money had not been found and the eminent cellist had had no dinner and the wherewithal to purchase one was lacking. Fortunately, Jascha Heifetz also was stopping at the Blackstone, but at first the violinist thought Mr. Kindler was kidding him when he asked to borrow money for a dinner. However, when he realized the situation, Heifetz came to the cellist's assistance, and the evening ended triumphantly with the playing of the concerto to the entire satisfaction of a large audience.

### May Stone Studio Activities

Gail Webster, coloratura soprano, has been engaged by Charles Maddock for a vaudeville tour. Beatrice Lore, dramatic soprano, has been engaged by William Schwartz as soloist for the 88th Street Temple, New York City.



"Julia Claussen has one of the most beautiful voices singing today."  
—Philadelphia Inquirer, Jan. 23, 1925

JULIA

CLAUSSEN

Prima Donna Mezzo-soprano, Metropolitan Opera Company

#### PHILADELPHIA

"Samson and Delilah," March 26.

"Julia Claussen was the outstanding figure of the performance, her acting having grace and authority, while vocally she was superb. Her voice combines contralto depth and brilliance, and there were moments last night when she soared to splendid heights. Both of Delilah's famous arias were beautifully sung, 'My Heart at Thy Sweet Voice' in particular being deserving of the enthusiastic applause."—Philadelphia Evening Bulletin, March 27, 1925.

"Julia Claussen sings the music with beautiful tone and her two solo numbers known to all concertgoers were delivered with a purity of diction, a velvety volume of tone and an authority that was most pleasing."—Philadelphia Inquirer, March 27, 1925.

#### CHICAGO, MARCH 22

"Mme. Claussen sang with a tone of superlative warmth and beauty, with enunciation that projected her every word of the text with just the right degree of emphasis, with a feeling for the great sweep of the melody. No finer singing has been heard here this season nor is likely to be."—Glenn Dillard Gunn, Chicago Herald and Examiner, March 23, 1925.

#### ST. LOUIS, MARCH 13

"Mme. Claussen's solo appearance was in the 'Liebestod' from 'Tristan und Isolde.' With a rich, high contralto of true Wagnerian power she gives the music its definite value and each note reaches and penetrates above the orchestral flood. She has a well-conceived idea of Isolde's character."—St. Louis Times, March 14, 1925.

"Mme. Claussen, trained grand opera diva that the handsome lady is, let her top notes soar and, as she sang from memory, as befits her rank and station on the lyric boards, she could give her glorious voice free rein. And inasmuch as Bruennhilde is a soprano part Mme. Claussen is also to be commended for her sumptuous essay of the role on purely technical grounds."—St. Louis Globe-Democrat, March 14, 1925.

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# "THE CONCERT PROVED A TRIUMPH FOR RETHBERG."

—Olin Downes, *New York Times*.

## VOICE AND ART

It is not often that a singer gives such pleasure by her voice, her vocal art and her fine sincerity as Elisabeth Rethberg of the Metropolitan Opera Company gave the audience yesterday afternoon at her first song recital in this city at Aeolian Hall. . . . The freshness and opulence of the voice, the art with which it was controlled, the intelligence and conscience of the singer. (Olin Downes, *Times*.)

It is no news to opera-goers that this young soprano has a beautiful voice—fresh, well equalized, unworn and generally delivered with skill. Her singing was always tasteful and intelligent and in some instances touched with delightful grace and delicacy. (W. J. Henderson, *Sun*.)

The enthusiasm that marked the afternoon's proceedings testified eloquently to the pleasure that Mme. Rethberg was giving her hearers—an enthusiasm that even a luckless reviewer may share. For as a singer, Mme. Rethberg has surely few living peers. Her voice is the sort one dreams of and her use of it approaches perfection more closely than do most things in this highly imperfect world. (Deems Taylor, *World*.)

Miss Rethberg sang delightfully. And, too, she sang artistically, pronouncing the freshness and enthusiasm of youth. Her tones, whether in the lofty heights or in the medium range, varying to a finely spun thread of sound or swelling with superb volume, were ever faithful to pitch. (Grena Bennett, *American*.)

The quality of Mme. Rethberg's singing was, likewise, distinctly unusual. There were all the familiar attributes of her Metropolitan performances in the volume, purity and fluency of her tone and the expressive skill of the interpretations. (F. D. Perkins, *Herald-Tribune*.)

It was scarcely to be expected that yesterday's recital would shed new light upon Mme. Rethberg's voice and art of singing, the beauty and expertness of which have so often been disclosed in the opera house to the general delight. But the occasion did indicate that the German soprano is one more of the infrequent operatic luminaries at ease on the concert platform, without aid of subterfuge or artifice, and that her technic of song will endure close scrutiny to uncommonly good purpose. (H. F. Peyser, *Telegram-Mail*.)

It is a rare treat to hear a really great artist, and none who listened to her program yesterday could doubt that she fully deserved that characterization. (*Evening Post*.)

It would hardly be justice to Mme. Rethberg to say that her recital was a success. It was more than that—it was a triumph. From the Mozart "Ridente la calma" to the last of the five encores that followed her final group, the afternoon was a long crescendo of enthusiasm. In recital, she is an artist of singular merit, of compelling charm. (Edward Cushing, *Brooklyn Daily Eagle*.)

## DRAWING POWER

The concert proved a triumph for an artist whose modesty matches her accomplishments. Miss Rethberg's enviable reputation in opera had preceded her. The hall was packed; many stood back of the rail on the floor; many more were seated on the stage. The singer could readily have engaged a larger auditorium. (Olin Downes, *Times*.)

The customarily peaceful lobby of Aeolian Hall was thrown into a state of turmoil between 2.30 and 3.30 p. m. yesterday. Elisabeth Rethberg, a soprano of the Metropolitan, was about to burst into song recital and all these people were battling with one another to get into the hall to hear her. (W. J. Henderson, *Sun*.)

Evidently Elisabeth Rethberg's concert management had underestimated the affection New York has for this gifted member of the Metropolitan Opera Company, for the mob of enthusiasts that gathered to hear her song recital

yesterday afternoon quite paralyzed the staff of Aeolian Hall, and it was not until half an hour after the scheduled time that enough chairs could be placed on the platform to accommodate the overflow and allow Mme. Rethberg to begin. (Deems Taylor, *World*.)

Yesterday she gave delight to an audience that filled Aeolian to its limit, the stage occupied by many chairs for scores of last minute ticket-buyers, and all the standees that fire laws would allow. It was a response that testified to the popular appeal of one of the most satisfying members of the local colony of foreign singers. (Grena Bennett, *American*.)

Monday afternoon is not, as a rule, a period for large audiences, but 3 o'clock yesterday found all the regular seats sold and, until the actual start, twenty-five minutes later, a gradual accumulation of seats on the stage. (F. D. Perkins, *Herald-Tribune*.)

One might have gathered from the thronged and palpitating condition of Aeolian Hall (the crowd filled the stage as well as the audience room), from the joyful noises and the profuse and resplendent blooms that the Metropolitan soprano

was a recital favorite of long and settled standing. (H. F. Peyser, *Telegram-Mail*.)

So great was the jam outside the hall that the concert was delayed half an hour, and when it finally began every nook and cranny of the auditorium was filled, with as many people on the stage as could be accommodated. (*Evening Post*.)

A quite unprecedented thing occurred yesterday afternoon in the usually decorous matinee hours of Aeolian Hall. A crowd of excited, determined song lovers gathered about the doors, crowded all seats and a large portion of available stage room to hear Elisabeth Rethberg make her New York debut as a lieder singer. (Edward Cushing, *Brooklyn Daily Eagle*.)



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## NATIONAL ASSOCIATION OF HARPISTS CONVENES IN DETROIT

DETROIT, MICH., April 5.—One of the recent outstanding events was the Convention of the National Association of Harpists, held here March 30 and 31. It opened with a concert in Orchestra Hall, Monday evening. There was a capacity house with the boxes well filled and the affair netted a handsome addition to the Scholarship Fund.

close the audience manifested its unqualified approval. Then followed a group of solos, *Legende* of Galeotti, Spanish Dance of Zueria and an *Etude* de Concert of Dizi played by Salvatore de Stefano. He also played an encore. Muriel Magerl Kyle, soprano, sang *Sylvelin* of Sinding, *Could My Songs* of Reynaldo Hahn and *A Swan's Song*, Saint-Saëns-

Salzedo, assisted by William Graefing King, S. Shapiro, F. Whittman, Jascha Schwartzman, Albert Herzer and A. Locini, was probably the high light of the program, not only for the novel combination of instruments but also for its fine rendition.

This was followed by a group for two harps, *Tourbillons*, by Dandrieu; *Tenerenza*, by Salvatore de Stefano; *Recessional*, by Carlos Salzedo, by Messrs. Salzedo and de Ste-



PARTICIPANTS AT THE NATIONAL ASSOCIATION OF HARPISTS CONVENTION.

(1) Salvatore de Stefano, national vice-president; (2) Carlos Salzedo, national president; (3) Helen Burr Brand, president of Michigan State Chapter and manager 1925 National Harp Festival; (4) Van Veatchon Rogers, national vice-president and president of the Founders' Chapter; (5) William T. Cameron; (6) Louise S. Koehn, president of the Indiana State Chapter. (Spencer & Wyckoff photo.)

As the curtain slowly lifted for the first number there were many exclamations from the audience. The scene on the stage was very effective with forty or more harps in the center of the stage and twenty violins grouped on each side. The well known *Largo* of Handel opened the program. This was directed by Carlos Salzedo, president of the association. There was a beautiful sonority of tone and at the

Salzedo, accompanied by Helen Burr Brand and Florence Stetler, harpists, and Jascha Schwartzman, cellist. She was recalled several times and finally repeated the last number. Van Veatchon Rogers and William T. Cameron then played a group on two Irish harps, and responded with an encore. Introduction and allegro of Ravel for harp, with accompaniment of string quartet, flute and clarinet, played by Carlos

fano, two fine artists who gave of their best. The program closed with a repetition of the *Largo* at the request of Ossip Gabrilowitsch. Taken altogether the concert was a delightful innovation and the satisfaction of critics and audience was manifested in no uncertain manner.

Tuesday morning, at the Hotel Statler, the convention held (Continued on page 39)



### Gorgeous Italian Setting Features Wright Concert

Madame Cobina Wright, who appeared last night in concert at the Kettler theater, is thrice blessed with a marvellously sweet voice, a beautiful face and charming personality, and the soul of a true artist which is responsible for her performances being a thing of beauty not only to the ear but to the eye.

Never had the stage of the Kettler theater presented a more soul satisfying aspect than it did last evening, hung with magnificently wrought tapestries in the background and drapes of dull blue overhead. Tropical plants in profusion and a tall lighted taper in a wrought iron holder on either side of the stage completed the setting for the grand piano.

Amidst this luxurious and exotic setting stood the beautiful young singer, sheathed in a lustrous Renaissance gown of shimmering green velvet, her hair

## Another Triumph for Cobina Wright

Before one of the most musically sophisticated audiences in the United States—The Palm Beach Colony—Cobina Wright repeated her New York triumph in her recital in the Kettler Theater on March eighth.

The criticisms received from all the papers are shown below. Such enthusiastic recognition is due to the exquisite beauty of her voice, a soprano of limpid and melting beauty, and the perfection of her art. The unique stage setting she uses seems but a fitting frame for the musical picture she evokes.

arranged with Madonna-like simplicity, and her face framed by large carved Italian earrings. In her hand she carried a small volume bound in Florentine leather. Altogether in keeping with the magnificence of the setting and the beauty of the singer was the exquisite soprano voice which held the audience with its gloriously sweet cadences and rare appeal in interpretation, all permeated with the magnetic personality of Madame Wright.

Equally proficient in Italian, French, German and English, the singer was perhaps at her best in the Italian songs on the program, due perhaps to the association with the entire setting. Especially appealing in its loveliness was the ever beloved aria from *La Boheme*.

—Palm Beach Post.

gown of emerald green velvet of the Renaissance period presented a most artistic effect. A lighted candle in a tall wrought iron stand at either side of the front stage gave an added classic touch.

Mme. Wright's program in itself proved the true artist in her, as the five groups portrayed artistic and intelligent selection. So also did their rendition show that not only is her voice a "golden" voice but that she sings with thought and deep feeling. And her very high notes are accomplished with exquisite ease and sweetness and purity of tone seldom heard.

—Palm Beach Times.

### DELIGHTFUL SONGS BY COBINA WRIGHT

Famous Singer Offers Brilliant Program to Audience at Kettler Theater—Sings With Equal Beauty

Cobina Wright, well known in operatic circles in this country and abroad, thrilled her audience by a brilliant recital in the Kettler Theater Sunday night. It is seldom that Palm Beach audiences have had the pleasure of hearing an artist of the calibre of Mrs. Wright, and they showed their appreciation of the rare delight by bursts of applause, while others chose the medium of flowers.

The selection of her numbers was particularly opportune, as it gave her an excellent opportunity to display the brilliance of her voice as well as the excellence of her technique. She was dominant in every instance. Her middle register was particularly fine, beautifully modulated in several of the numbers. The entire recital was a great triumph for her, and the approval of the audience meant more than it ordinarily does, for it was the verification of her triumph by one of the most discriminating audiences in the world.

—Palm Beach News.

### Mme. Wright Charms Audience with Songs in Artistic Recital

Seldom is an audience privileged to enjoy so completely an artistic evening as that afforded last night by Mme. Cobina Wright at the Kettler theater. Possessed of a glorious soprano voice of lilting tenderness and of rare clarity and sweetness; of personal beauty, grace and charm, Mme. Wright further displayed her love for the beautiful and the artistic in her unusual stage setting. It was perfected with the use of exquisite tapestries and potted plants, combined with which her stunning

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# RICHARD BUHLIG

## EUROPEAN TOUR 1924-1925



### Truth, London, November 26, 1924:

"The past week has been fruitful in good music. It began with the return to London after an absence of eleven years of Mr. Richard Buhlig, who gave the first of a series of three pianoforte recitals at the Wigmore Hall, when he played a tremendous programme, consisting of Schubert's Impromptus in C minor and G flat major (Op. 90, Nos. 1 and 3), Brahms' Variations and Fugue on a theme of Handel, and the Beethoven Sonatas (Op. 110 and Op. 111).

"This is the sort of programme which wins the approval of every true music-lover. There is not an item in it merely for display. It is music, every note of it, and music of the very best. It is a long time since London has heard a musician of Mr. Buhlig's calibre. His is not playing of the sensuous, tone-caressing kind, but for sheer breadth and bigness of conception and for vital force he is quite remarkable. His playing is extraordinarily stimulating, and he makes the later Beethoven sonatas live in all their dramatic power without ever sacrificing clearness of execution or beauty of tone—although at this particular concert he was not well served by his piano. Mr. Buhlig's final concert is on December 1 at 8:15, at the Wigmore Hall, when he plays the Beethoven Sonatas Op. 109 and Op. 106. This concert should not be missed by anyone who wants to hear Beethoven's last sonatas played as they ought to be played—that is, not as brilliant pianistic patchworks without coherence, but as dynamic wholes, almost bursting the bounds of musical expression in their intensity."

### Daily Telegraph, London, November 19, 1924:

"Not since 1913 had Mr. Richard Buhlig given a pianoforte recital in London, and his reappearance on Monday, at Wigmore Hall, was an event of interest to those who care for pure piano music. We say pure piano music advisedly, for of old this pianist was not one to be lured to the kind of display afforded by virtuoso transcriptions and paraphrases; his choice of music was generally austere, with Brahms the most favored amongst the moderns. The passage of years, it seems, has but confirmed him in his own qualities, with here and there an accentuation of mannerism, plus a strengthened technique."

### Sunday Times, London, November 23, 1924:

"Mr. Richard Buhlig, who had not been heard in England for over eleven years previous to his recital on Monday, commands consistent attention. He does so in two ways. The first is by expressing himself decisively. He was never at a loss in the first movement of Beethoven's Sonata in A flat (Op. 110), a number that commonly falls away into sentiment or tameness. And some of his underlining of Brahms' Variations on a Theme of Handel was astonishingly convincing."

### The Star, London, November 18, 1924:

"It is eleven years since Mr. Richard Buhlig appeared in London. He played again at Wigmore Hall last night. In the interval he has developed into one of the strongest pianists of the day."

### The Era, London, December 10, 1924:

"He is a fine and a powerful player of the intellectual type, whose musical understanding is both wide and deep."

### Evening News, Manchester, November 18, 1924:

"Eleven years is a big slice out of a man's life, and it is eleven years since Richard Buhlig played in England. Last night he gave the first of a series of three recitals at the Wigmore Hall, and his reappearance was of real interest. He is a classical pianist; his gods are Brahms, Beethoven, and Schubert, and he has no truck with modern frivolities. He entirely effaces his own personality, and devotes himself to a very exact and uncompromising exposition of the composer in question. And there is a good deal to be said for this particular attitude. Fireworks, even in November, are apt to turn out damp squibs, and much of the present-day exaggeration is merely an excess of vanity."

### Neues Wiener Tagblatt, Vienna, March 14, 1925:

"It is in any case not easy to reach the savory center of Brahms' piano music. To pare it out, as it were, in its entirety, is probably reserved to the elect, to mature artists like that master-pianist, Richard Buhlig, who soulfully recreated (nachdichtete) Brahms' opus 119. This excellent Brahms player is moreover, an equally classical exponent of Bach and Beethoven."

### Neues Wiener Journal, Vienna:

"Absolutely magnificent interpretation and compelling suggestive power."

(March 18, 1925.)

"He combines technical excellence—the mastery of his left hand is conspicuous—with great intellectual and dramatic powers. Perfect as to style and spiritual vision, his interpretations of Schumann's Fantasie and Beethoven's Hammerklavier Sonata gave evidence of remarkable art." (March 3, 1925.)

### Der Tag, Vienna, February 18, 1925:

"His technical prowess, his powerful tone, his depth and versatility are astonishing."

### Morgenpost, Berlin:

"His playing of the Hammerklavier sonata was pianistically and creatively an achievement (Grosstat) without parallel." (January 17, 1925.)

"He gave a monumental performance of the Handel Variations of Brahms, building them up with ever increasing power and conviction until the end. A full hall and intense enthusiasm are evidence of the success which Buhlig is having in Berlin." (February 5, 1925.)

### Deutsche Allgemeine Zeitung, Berlin, January 16, 1925:

"Richard Buhlig played the 'Sonata for the Hammerklavier' and the 2 last Sonatas op. 110 and 111—an Event!"

### B. Z. am Mittag, Berlin, January 16, 1925:

"He is a man of culture with a sense of the finest values. This became evident in the Sonata op. 110 of Beethoven whose romantic lyricism could not wish for more sensitive fingers or a more sympathetic interpretation."

### Börsenzeitung, Berlin, February 4, 1925:

"So convincing a performance is not too often heard, even in Berlin . . ."

### Dresdener Nachrichten, Dresden, October 29, 1924:

"His sensuously beautiful singing tone, the richly coloured contrasts of his performance, the re-creation through a strong personality, a personality inclined to poetical exaltation—all these things held tensely the listeners, unflagging interest. Above all Buhlig excels in lyrical expression, his playing radiates spirit and life. The two Schubert impromptues were enchantingly realised. The Beethoven sonata grew with convincing plasticity, with astounding climaxes, full of vigor and resoluteness in the allegro molto. The adagio breathed calm and tenderness and the fugue was filled with inward stress. It is a rare experience to hear this work as Buhlig played it, as so harmonious a whole and with such satisfying maturity. And then Schumann's great Phantasy! Its wealth of emotional content, its glories of sound expressing passion, dreams and world oblivion profoundly touched the heart and left a lasting impression. The enthusiastic gratitude of the public was genuine."

### Dresdener Anzeiger, Dresden, October 29, 1924:

"Richard Buhlig, who had already played in Dresden before the war, has fulfilled the promise of those days. He has become an eminent pianist and a mature artist of great spiritual depth. Finely genuine and vast was his presentation of Beethoven's A flat major sonata Op. 110. And in Schumann's C major Phantasy he left nothing in the way of verve or fire unsaid. The dreaded middle movement was a brilliant performance. In the Brahms-Haendel variations the virtuoso was carried away by his own temperament in such wise that the climax was reached before the final fugue. But the fugue was then all the more clearly built up."

### Muenchener Zeitung, Munich, November 13, 1924:

"The technical qualities of Mr. Buhlig are extraordinary, great passion informs his playing, and his performances have unquestionable intellectual magnitude. He has breadth and power. The individuality of his interpretation is evident and he presents the work in question consistently and with originality."

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### Determining the Date of Palestrina's Birth

A strange story comes from Rome as to the authentication of the date of birth of Palestrina. The exact date of the master's birth was always a matter of conjecture until, in August, 1923, Raffaelli Casimiri, director of the Roman Polyphonic Choir and choir master at the Church of St. John Lateran, received a note from an admirer of the founder of the Roman school of polyphonic art in which he stated that he possessed the original manuscript of a diary or account book kept by Palestrina and desired to dispose of the work. He enclosed photographs of various pages in proof of the authenticity of his claim. Comparison with other Palestrina manuscripts was made, and the signature and peculiar Palestrina characteristics were found to be identical.

Mons. Casimiri replied immediately and waited in vain for some months for an acknowledgment of his letter. A number of letters forwarded to the addresses given by his correspondent were returned with the formula "unknown—return to sender." The curiosity of the Palestrinan scholar (probably the foremost authority on Palestrina today) was aroused, for such a treasure was not to be found every day, even the archives of the Vatican could not boast of so important a volume, and this was the missing link that could supply definite information regarding the daily life, the vital statistics of a personage whose life was known to historians mainly through his musical masterpieces, the human side of Palestrina, his trials, his tribulations and joys were recorded entirely by other hands. After six months of weary search for the owner of the priceless manuscript, Mons. Casimiri published the photograph of the page of the diary together with the letter received from the unknown. The letter, which follows, was forwarded to a summer resort in Umbria where Mons. Casimiri was resting.

Rome, August 16, 1923.

Rev. Mons. Casimiri:

While passing through Rome I stopped at your home to show you a precious autograph of Palestrina. Unfortunately, you were away at the time and having learned your address am writing to explain the circumstances of my find. Recently, while in Florence, I was rummaging through a pawn shop (Monte di Pietà) and found a small book bound in yellow parchment consisting of forty pages (10 x 22 centimetres) of which, however, only six were manuscript. The book apparently belonged to Palestrina and contains a record of appointments together with an account of expenses for books and papers, house expenses and furniture and diary. Frankly, I should like to dispose of the book and trust you will be able to put me in touch with some one who would be willing to pay a good sum for so important an autographic work. I am enclosing photographs of certain pages to give you an idea. I shall go through Rome in September on my return to Naples, but if you are interested you can reach me at Naples (Hotel Isotta Senesi) or at Milan Via Gustavo Modena—11.

With many thanks, etc.

(Signed)

The pages photographed prove interesting, since they record family happenings and give a list of house expenses, etc. The strange coincidence, however, lies in the fact that the record of the first page after three centuries of research definitely establishes the date of Palestrina's birth. The paragraph in which the valuable information is given is as follows:

Book of record written by me, Giovanni Pierluigi de Palestrina, begun on the 19th day of September, 1578, in memory of Ignio, my son, age fifty-three years four months and ten days.

The calculation is easily made, proving the birth of Palestrina to have been on May 9, 1525. Mons. Casimiri, with his wide knowledge of the subject of Palestrina manuscripts, has not the slightest doubt of the authenticity of the manuscript. Comparisons have been made with existing manuscript and the peculiar twists and individual characteristics of Palestrina's writing are evident in the photographic copies. The fact is interesting not only to historians but also to all lovers of the polyphonic music of the 16th century master whose work has had such a vital influence on the development of music for the past four hundred years.

All great composers have paid tribute to Palestrina's genius, and from the time of Bach to the present day all have been more or less influenced by the mystical atmosphere engendered by the masterpieces of Palestrina and his contemporaries. Even Schoenberg and the modern Russians have utilized the polyphonic scheme in their ultra modern polytonal works. Wagner professed the warmest admiration of Palestrina and testified to this admiration by editing the Stabat Mater for double chorus.

The celebration of the 400th anniversary of Palestrina's birth serves to draw attention to the man and his great work. Palestrina festivals under the auspices of the Italian government are being held throughout Italy. The most important of these took place in Rome recently at the Augusteum, where a large body of singers under the direction of Mons. Casimiri rendered an impressive program of Palestrina compositions, consisting of Masses, Motets and Madrigals. In Philadelphia the late M. Enrico Bossi directed the Palestrina choir in a commemorative program devoted to choral art of the polyphonic school. In New York the formal celebration of the four hundredth anniversary

### "No Static" in Chamlee's High Tones

When Mario Chamlee, the popular American tenor of the Metropolitan Opera Company, appeared recently in New Castle, Pa., even the radio enthusiasts gave up the idea of a musical evening at home and turned out to hear him. The morning after the concert a friend of the tenor was amused to see two of the town's oldest inhabitants on one of the principal streets in an apparently heated conversation. He stopped to listen and was amazed to hear the name Mario Chamlee.

"And did you hear that feller sing las' night?" asked one. "Chamlee? At the concert? Wal, I guess so! Some singin'!" Then, after a moment's reflection, "and them high notes! Now, wa'n't they grand?"

"Grand?" echoed the first speaker, "I'll say so! No static there!"

### Alcock Scores in Verdi's Requiem

Merle Alcock has been winning new laurels at the Metropolitan Opera House in many new roles as well as in many reappearances in roles which she has sung before. Palm Sunday, Miss Alcock was one of the soloists of the Sunday evening concert, singing the contralto role in Verdi's Requiem, in which she has sung many times throughout the country. The New York Times declared the next day: "Miss Alcock brought to the choral work profound reverence and spiritual quality bred of former service in America's oratorio festivals." The New York Herald-

sary of Palestrina's birth will be observed by the Calvert Association with a concert by the Palestrina Choir on Sunday afternoon, April 19, at 3:30 o'clock. The Palestrina Choir is an organization of one hundred mixed voices founded ten years ago by Nicola Montani, the present conductor. The program will consist of motets by Palestrina, Vittoria, Nanini, Michael Haydn and Mauro-Cottone; madrigals by Cecil Forsyth and R. Casimiri, and a novelty in the form of a choral setting of the Mendelssohn first organ sonata arranged by Mauro-Cottone. The soloists are Mauro-Cottone, organist; Catherine Sherwood Montani, soprano; Mayme Dwyer, contralto; John Ambrogio, tenor; John P. Weber, tenor, and John Boland, bass.

### SEATTLE DEBUT MAKES NEW FRIENDS FOR ROLAND HAYES

Von Dohnanyi, Cortot, Chaliapin, Jeritza and Dadmum Heard—Local Activities

SEATTLE, WASH., March 24.—Roland Hayes, Negro tenor, made his Seattle debut on March 10 under the local auspices of Marjory Cowan and, as was to be expected, created the same sensation that he has been creating in all his coast tour. Together with William Lawrence, his capable accompanist, Mr. Hayes gave a program which was one of the high lights of the season.

VON DOHNANYI.

Von Dohnanyi, Hungarian pianist, was presented in concert at Plymouth Church, March 5, under the auspices of the Men's Club of that institution as the third in their series of artists' recitals. He attracted a large audience, which was intensely interested in his interpretation of his own sonata-fantasy, Hungaria Ruralica.

ALFRED CORTOT.

Alfred Cortot, French pianist, was heard in concert, March 6, at the First Presbyterian Church. Mr. Cortot has played in Seattle many times previously, with the result that he proved an unusual attraction for the series of concerts being sponsored by the various societies of the First Presbyterian Church.

CHALIAPIN.

Chaliapin made his second Seattle concert appearance, March 17 at Meany Hall, under the auspices of the Women's Federation of the University of Washington. Assisting were A. Sopkin, violinist, and Max Robinovitch, accompanist. Chaliapin was greeted with storms of applause and the cheering expected at a concert given by this artist.

MARIA JERITZA.

Maria Jeritza made her first formal bow to Seattle as the second artist on the regular Ladies' Musical Club Series. Meany Hall, with its large seating capacity, was filled to greet Jeritza and all present were happy to have heard her. Her assisting artists were Maximilian Rose, violinist, and Emil Polak, accompanist.

ROYAL DADMUN.

The Music and Art Foundation Fund, whose chief object is the promotion and support of music and art in Seattle, presented Royal Dadmum, baritone, in concert at the First Presbyterian Church, March 23. The admission was a comparatively small amount, being the first endeavor of this organization to present the finest talent obtainable at popular prices so that music may be within the reach of a greater number of people. Later it is hoped that artists of this caliber may be put in the reach of the public school children at even lesser prices or for nothing. Mr. Dadmum was well received and was assisted in his fine program by Sigrid Prager, accompanist.

NOTES.

The second of the series of three concerts by the Ladies' Musical Club String Quartet, was given at the Cornish Little Theater, March 12, before a large audience. The program was well chosen and equally well played.

The final concert of the Ladies' Musical Art Society's Wednesday morning musicales was given March 18 in the Italian ballroom of the New Olympic Hotel. These morning musicales have been devoted entirely to concerts by local musicians and have been well attended and appreciated. Francis J. Armstrong, violinist, with Irene Hampton Thrane, pianist, interpreted two Brahms sonatas in excellent taste, revealing themselves worthy of recognition. Mr. Armstrong and Frederick Scheld, cellist, interpreted the Handel Passacaglia for cello and violin. It was splendidly done and was the first opportunity afforded many to hear this work.

The Sigma Chapter of Phi Mu Alpha, honorary music fraternity, gave an interesting concert, March 15, on the University of Washington campus. The program was devoted entirely to compositions by local members of the fraternity. The program, too, was given practically in its entirety by the members themselves.

J. H.

Tribune said: "Mme. Alcock's oratorio experience stood her in good stead, clear and soaring tones and artistic phrasing marking the performance."

### Dai Buell's Recitals Arousing College Interest

The educational nature of Dai Buell's "Recitals of Piano-forte Music With Interpretative Remarks" is fast becoming a delightful adjunct to the classes in musical appreciation in various colleges and universities. The versatility of her subjects and the extensive scope of the repertoire on which she draws, make it possible to supply a definite need, and there are instances where each number has been chosen by the director of the department of music and his assistants.

On March 31 this manner of program building for a definite need was put into practice by Prof. John Marshall, director of the Boston University Department of Music.

### Lawrence Gilman Praises Johnson in Faust

The critics never let an opportunity go by to say something particularly fine about Edward Johnson's work at the Metropolitan. Mr. Johnson, in the midst of his appearances in Romeo and Juliette, in Pelleas and Melisande and Pagliacci, recently sang the title role in Faust and he did it of course with his accustomed style and finish. Lawrence Gilman in the New York Herald-Tribune said: "Edward Johnson was an admirable Faust, poetic, and distinguished in action, beautifully adroit in song."



# THE SINGING TRAGEDIENNE

## What Viennese and Czech Critics Say on Ganna Walska's Art



### Vienna: Volksoper

Walska's costumes, her headgear and motions proved her a fanatic of realism. Everything was genuinely Japanese; and was not her singing a perfect imitation of Japanese Nightingales.—*Der Morgen*, Vienna, March 2, 1925.

The public eagerly anticipated the appearance of Cho-cho-san on the crest of the summit; and then she came, a high, queenly figure with a black headgear said to be originally Japanese. One saw a lively play of hands, fingers and joints which, we are informed, was also genuinely Japanese as Madame Walska had studied her role in the land of cherry-blossoms itself. In the second act, Walska has an intensely dramatic moment, when the consul intimates that Pinkerton may not return at all; there is a violent twist of her body, to the ff tympani beat in the orchestra—a striking and gripping gesture which may well be adopted by other singers of the role. There was great applause, and many recalls.—*Neues Wiener Tagblatt*, February 28, 1925.

The play of her hands and body was intensely fascinating.—*Wiener Allgemeine Zeitung*, February 28, 1925.

Madame Walska's appearance was a tremendous social event—the receipts of the evening exceeded even those of Leo Slezak's recent guest performance at the same theatre.—*Die Stunde*, Vienna, March 3, 1925.

The appearance of Madame Ganna Walska at the Volksoper was a great social event. The artist wore gorgeous and fancifully original Japanese costumes and gave a unique and striking portrayal of Cho-cho-san, which was strongly compelling.—*Neues Wiener Journal*, February 28, 1925.

### Bratislava (Pressburg): Slovak National Opera PUCCINI MEMORIAL

(Notice in full.)

Yesterday our theatre was the scene of a somewhat exotic, but deeply stirring, human, artistic masterpiece. The fate of the tiny, fifteen year old *Madam Butterfly* appealed to the fancy of this artist and she just relished this touchly simple little story.

This "*Butterfly*" seemed to be actually fluttering before our eyes like a little butterfly that perishes, if you touch it. She was so gracefully slender and fragile; she forgot herself so completely in the one and only feeling of self-surrender, fully representing the image Belasco and Puccini had wanted to create. Quite particularly interesting was the outward appearance of this exotic flower. She had not only been taught by a famous Japanese stage-manager but was also clad from top to toe in real Japanese clothing.

Her kimonos were all strikingly original works of art, attracting the connoisseur not so much by the splendor of material, as by their tasteful blending of colors, their lovely designs and their picturesque authenticity.

And in those immense chambers the tiny *Geisha* moved about with her bare little feet, always timorous, always bowed-down by a feeling of profound self-surrender.

And so *Butterfly's* death to the accompaniment of Puccini's heartrending music, was but the natural development of such a nature and you were a thousand times more touched than during the performance of only the purely vocal artists who usually undertake to represent this character—and so the evening grew to be one of those interesting impressions that will live a long time in our memory.—Dr. Herzfeld, *Pressburger Zeitung*, Jan. 21, 1925.

### Verdi Club Morning Musicale

Adele Rosenthal, pianist; Francisco Fuentes, baritone; Edna Moreland, soprano, and Delphine March, contralto, were the associated artists, in the order of their appearance, at the April 8 Morning Musicale of the Verdi Club, while Mrs. Joseph Alexander Lawrence (president of the Beechoven Club), Mrs. Albert Douglas (president of the Sixty Club), and F. W. Riesberg (MUSICAL COURIER) were guests of honor. Miss Rosenthal played with a fire and force belying her slenderness, while at the same time demonstrating dainty touch in an encore number. Mr. Fuentes sang The Herodiade aria, also several Spanish songs, of which Chiquita was most liked, and in all these showed a splendid baritone voice, coupled with warm delivery. Edna Moreland (member of the club) sang French songs by Duparc and Godard, and later the waltz from Romeo and Juliet in her well known brilliant and effective manner; she has a pleasing personality and spontaneous manner of singing. Miss March sang O Don Fatale and songs by modern composers with much warmth, Trees (Rashbach) leaving a deep impression. For these singers Beatrice Raphael and Marta Stuart played excellent accompaniments.

Between numbers the guests of honor were introduced with tactful little speeches by President Jenkins, each responding briefly. The president mentioned the annual Rose Breakfast at the Westchester-Biltmore Country Club, April 30, and Chairman Emme Maak told of detailed arrangements, including bus from Times Square. Lillian Frances Fitch and Mrs. Alfred O. Corbin were also introduced by the president, who with her guests in line afterward received the company. An interesting item concerning President Jenkins was to the effect that next day she was to sing per WHN radio an Ivor Novello song, and the Old Italian Cara Selve.

### Frederic Warren Ballad Concert, May 14

The only ballad concert to be given by Frederic Warren this season will take place at Aeolian Hall, New York, on May 14. The entire program will be devoted to vocal numbers, largely consisting of new songs. The closing number will be Easthope Martin's The Mountebanks. The participating artists will be Olga Warren, Elizabeth Lennox, James Price, Edgar Schofield and Francis Moore.

As is well known, Mr. Warren is the originator and founder of the Frederic Warren Ballad concerts, which for a number of years delighted audiences in the metropolis with unusually interesting performances.

### Tina Paggi Scores in Bridgeport

When Tina Paggi, coloratura soprano of the San Carlo Opera Company, sang Traviata recently in Bridgeport, Conn., the Post commented as follows: "Tina Paggi touched the heart strings of the audience with her interpretation of the role of Violetta, as was evidenced by the extended applause that greeted many of her numbers. The Pure as an Angel duet with Giuseppe Interrante, who portrayed Giorgio Germont, was probably the finest rendition of the performance while Ever Free Shall I Still Wander

was another one of the numbers in which she had ample opportunity to display her wealth of range, superb expression and deep feeling."

### Roland Hayes Receives Spingarn Medal

The S. S. Aquitania was the scene, April 7, of the presentation to Roland Hayes of the Spingarn Medal, awarded annually to the American Negro of highest achievement. Dr. Walter Damrosch making the presentation speech. James Weldon Johnson, secretary; Walter White, assistant secretary, and Mary White Ovington, represented the National Association for the Advancement of Colored People, under whose auspices the affair was given. Dr. Damrosch spoke of the great advancement made in the short period of fifty years by the colored people of America, saying their achievements in music certainly came first; he made reference to Harry Burleigh, who in 1917 was given this medal. "No worthier representative could now be found than Roland Hayes," said Dr. Damrosch. "I do not know any singer who sings the intimate Schumann or Schubert songs better," he continued. Mr. Hayes responded with good taste, mentioned the twenty years since he entered on his artistic career and believes in the Divine purpose that racial groups should thus connect, and closed by saying it was a great surprise that he was to be thus honored. Mary White Ovington, chairman of the board, presented Mr. Hayes with a parcel of books, Harry Burleigh said a few words, and newspaper men took pictures of the principals.

### Mikova in Buffalo Debut

Marie Mikova, concert pianist, made her first appearance before a Buffalo audience at the Twentieth Century Club on March 18, when she scored a decided triumph. Her program was made up of works by Debussy, Paderewski, Campbell-Tipton, Griffes, Cyril Scott, Arthur Hartmann, Chopin-Liszt, and Chopin.

On the following day, March 19, she gave a private recital in the big music room of Mrs. Norman B. Clement, when she rendered a different program. Miss Mikova's artistic playing was greatly admired at these two performances, the audiences asking particularly for compositions by Chopin and Bach.

### Rhys Morgan's Record

Rhys Morgan is evidently out to establish a new record of consecutive engagements. Recently he sang five engagements in one week, and later filled five more engagements in a week. These appearances included Evansville, Detroit, Vincennes, Ind., and Chicago, Ill. His Chicago concert makes the third appearance in that city within a year.

### Klibansky Artists Sing Warford's Dream-Song

Several of Sergei Klibansky's pupils are using Claude Warford's Dream Song, among them Emelie Henning and Louise Smith, contraltos, A. Marentze Nielsen, soprano, and Cyril Pitts, tenor. Leroy Tebbis, Mr. Klibansky's associate teacher, is also using it in his studio.

### Mednikoff to Teach in California This Summer

Nicolai Mednikoff, Russian pianist, who has been engaged as a member of the piano faculty at the Master School of Musical Art of California, was formerly a pupil of Ernst Von Dohnanyi at the Hochschule für Musik in Berlin. Prior to this Mr. Mednikoff studied with V. P. Tolstoff at the Petrograd Conservatory of Music.

From 1910 to 1912 he filled the position as head of the piano department at the Bromberg (Germany) Hochschule für Musik. He came to America in 1913, locating in New York, where he appeared as soloist at numerous concerts.

In 1916, Mr. Mednikoff accepted an engagement as accompanist to Jacques Thibaud. Pablo Casals, who heard him, was so impressed with his artistic work that he also secured his services as accompanist. His playing was not confined to accompanying but largely to ensemble work, rendering sonatas, etc., in which honors were equally shared with these artists.

Aside from his pianistic work Mr. Mednikoff has achieved considerable success as composer. His song, On the Hills of Gruzia, has been accepted by John McCormack, who will feature it next season. Le Secret is dedicated to Anna Case, and sung by her in all parts of the country. Julia Claussen recently rendered two of his songs—Wehmut and To Stay at Home Is Best.

In 1922, Mr. Mednikoff went to Europe, appearing in recitals throughout with marked success. He returned to America in the spring of 1924.

### Sundelius Sings Varied Programs

The programs which Marie Sundelius is singing this year are unusually varied. The oldest and the newest are juxtaposed but never mixed on the programs of this soprano who somehow manages to secure both variety and cohesiveness. Skillful grouping accounts for much of her success in this important field. A group of modern composers ranges from Stravinsky to Grieg and also takes in Mous-sourgsky, Debussy and Soderman.

An old operatic group consists of three arias from the charming chamber opera of long ago, by Benati, Handel and Faccio. Mme. Sundelius is widely programming Rhea Silberta's Beloved in her modern American group which also includes songs by John Alden Carpenter, Edward Harris, A. Herbert Brewer, Dwight Fiske and Wintter Watts. She is singing arias from Louise, Faust, Pagliacci, La Bohème, and Il Re Pastore.

### Beloussoff Plans Series of New York Recitals

Evsei Beloussoff, Russian cellist, who has just come under the management of Daniel Mayer, will give a series of three recitals next season in Aeolian Hall. The dates are October 15, December 10 and January 27. Of these, the second recital, on December 10, will be devoted to sonatas for cello and piano, Mr. Gabrilowitsch sharing the program. The third recital, on January 27, will be devoted to music by Bach and will include works for cello alone, for cello and harpsichord, and for cello and piano. Wanda Landowska will share the program with Mr. Beloussoff.

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*Manchester Guardian (England).*

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NAEGELE**

He has the unusual gift of individual interpretation.—*New York World.*

He is able to give a performance combining an admirable piano touch with poetic charm.—*New York Sun.*

He proved himself master of the long-drawn line.—*Boston Transcript.*

He had a large audience and there was no mistaking its admiration.—*New York American.*

He revealed all the beauties that mark the music of Chopin.—*Christian Science Monitor.*



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**"Just Plain Ganna Walska"**

VIENNA.—That Ganna Walska, operatic soprano, and Mrs. Harold McCormick, of Chicago, Ill., are one and the same person, is a fact widely known throughout the world, but most emphatically denied by Mrs. Ganna Walska McCormick herself, in her professional capacity. The *MUSICAL COURIER's* Vienna representative, then, found some difficulty in locating the Vienna whereabouts of the Polish-American soprano during her recent stay in Vienna. It was not Walska's first sojourn in the Danube City, to be sure, but her first visit of a purely professional nature. Inquiry at the big local hotels for "Mrs. McCormick" remained futile; and only on asking for "Madame Ganna Walska" was your



A NEW SNAPSHOT OF GANNA WALSKA.

correspondent informed that a lady of that name was to be found at the Bristol Hotel.

The guest appearance of Ganna Walska at the Volksoper, in the role of Madame Butterfly, had been announced in a quiet and unassuming enough manner by the management of the theater. But no sooner had the news appeared in the press than Ganna Walska's apartment was besieged by a host of reporters and newspaper men. It must have required all the energy which Walska commands to keep steady in her persistent refusal to grant any interviews whatever and to give any information on her own person beyond that which any visitor to the Volksoper might gather from her operatic work. But notwithstanding such reticence (or, perhaps, on account of it) the press was soon full of fantastic stories of Walska's enormous wealth, of her priceless jewels and wonderful gowns. The public must have its sensation, it seems, and it is Ganna Walska's sinister fate to be haunted by such gossip even where, as at Vienna, it had been her sole wish to be regarded as a professional artist and nothing else.

"If only the papers would stop all this nonsense," she says, with a rather disgusted and temperamental expression. "The inevitable result of all this talk and humdrum is that the people of this impoverished country will needs listen to my singing with a certain animosity and hyper-critical attitude. Ever since I have been here, I have been receiving dozens of letters daily from poor people who ask my financial help, with a tacitly implied reproach for my wealth. It seems almost impossible for me to sing to an audience which is inclined to consider my work more or less as the superficial pastime of an artistically ambitious society lady."

"One of the most pleasant memories of my career as a singer is my recent guest appearance at Bratislava (Czechoslovakia), where I had been invited to sing Madame Butterfly at a special performance to celebrate the anniversary of the Slovak National Opera House. It was a great performance, with Oscar Nedbal, the Czech composer-conductor, at the desk, and with a public who knew nothing more of me than my name. It was one of the finest sensations of my life to feel quite myself—quite Ganna Walska and no one else—and to sing in that beautiful and historical old playhouse to an audience which liked me merely for the sake of what I gave them through my art."

"I was really surprised at the understanding of those people, for Butterfly, as I play her, is worlds removed from what, to my experiences, has ever been seen of that role in most European opera houses. It is not the little wistful Japanese girl with cute costumes and becoming make-up that I am giving. Little Butterfly, however beautiful she may seem to her own countrymen, must not be a cute little lady of dainty behavior, and with a sweet-looking face according to European or American standards. In my very make-up as Butterfly I forsake any semblance of beauty, even attractiveness, as we understand it, and in my costumes for this role I lay more stress on truth and realism than on costliness or on which the public may consider becoming. The same applies, of course, to the acting, motions and poses, and to the singing which, in this role, should be an instrument for emotional expression."

Much of what Madame Walska had to say on the subject reminded the writer of the experiences of a certain famous contralto who is even now celebrated in America as much as in Europe and who encountered some misunderstanding for her realistic portrayal of Azucena, in *Il Trovatore*, when she made her Metropolitan debut in that role some ten or twelve years ago. At any rate, the impression derived by the visitor from his interview was that Ganna Walska is a woman of firm convictions and original ideas, and gifted with the determination to realize them, even in the face of great obstacles.

P. B.

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## PEROSI'S ORATORIO, MOSES, HAS A "RUN" AT THE COSTANZI

Don Lorenzo, Fully Recovered, Conducts Work Six Times—  
Giesecking and Casella in a Twosome—  
Distinguished Visitors

ROME.—An event extraordinary was the performance at the Costanzi Theater of Don Lorenzo Perosi's oratorio, Moses, sandwiched between performances of Aida, Tosca, Trovatore, Falstaff, the "Girl," and similar operatic frivolities.

Let it be said immediately that the success was so great that instead of the one and only performance announced, six were given to capacity houses, the receipts being partially devoted to the funds for war orphans. As to the music, one must remember that this oratorio was written about twenty-five years ago, and time has left its mark upon it. It contains many beautiful, melodious pages, expressive and strong harmonizations, joined to a very meagre orchestration. Its repetitions, moreover, are too numerous, causing a sense of monotony.

However, all this did not matter to the public. It gave Monsignor Perosi a rousing reception and many curtain calls. His appearance, in his priestly robes, was most striking. The interpreters, especially the male voices, were very

satisfactory, the baritone, Inghilleri, impressive in the title part. Don Lorenzo has fully recuperated and seems to enjoy conducting. He inclines to broaden his tempi too much, leaving an impression of a heaviness which is not in the music.

Meanwhile I Cavalieri di Ekebü, Zandonai's newest opera, recently brought out at the Scala, is being rehearsed with alacrity, Zandonai superintending the last rehearsals. Maestro Vitale will conduct. Trovatore with Crimi, Mefistofele with De Angelis in the title part, and Aida with the young tenor, Merli, as Radames, were all excellent performances.

### GIESECKING'S DEBUT

An event of the first order was the appearance of Walter Giesecking, German pianist, under the auspices of the Societa Filarmonica. He played an immense program, beginning with one of the English suites of Bach, in which every number was a gem. The Schumann Kreisleriana was a powerful interpretation; and the Scriabin sonata (F sharp) diabolical. A few days later Giesecking gave a recital of his own, which will long remain in the minds of those who had the good fortune to hear him. The Appassionata, distilled through his thought and temperament, was a unique and glorious experience. Then came Chopin's twenty-four Preludes, then a Ballade by Niemann; Rachmaninoff's Pulcinella; three Albeniz pieces and, to end with, Ravel's Jeux d'eau, all magnificently played.

Giesecking is a unique individuality among the pianists of today. Whatever he touches he glorifies, and by dint of an extraordinary intellect he gives a flavor even to some insignificant emanations from the modern school. He was joined in a third concert by Alfredo Casella, and the two pianists gave a remarkable program of pieces for two pianos, including a Bach concerto, a Mozart sonata, and pieces by Chabrier, Stravinsky and the Iberia suite of Debussy, effectively transcribed by Caplet. They received an ovation.

### AMERICAN VIOLINIST SAVES THE DAY

Vecsey, who is an old favorite with the Italian public, has given his annual concert before a sold-out Costanzi. The Polish violinist, Paul Kochanski, was announced, but did not turn up either at the Augusteo, where the concert had to be cancelled, or at the Santa Cecilia, where Jenny Skolnik was called in to take his place. She played with the same characteristic fullness of tone and profound sentiment which made her captivate not alone the critics and musicians, but



DON LORENZO PEROSI (CENTER),

the composer of Moses, and the leading soloists in the performance of the work at the Costanzi in Rome. Left to right: Villani (baritone); Perosi; Inghilleri (baritone, interpreter of Moses). The photo was taken inside the Costanzi Theater.

the public in general. She was especially admired this time in Lalo's Spanish Symphony. In Handel and Mozart sonatas her style was impeccable. The public acclaimed her enthusiastically.

### SCHNÉEVOIGT CONDUCTS

At the Augusteo, Georg Schnéevoigt followed Balling and Failoni, conducting two concerts with clamorous success. Brahms' first symphony was none too sympathetically received by the audience, which liked Tchaikovsky's fifth better. Ravel's La Valse they simply accepted, nothing more, and Schnéevoigt's greatest success was with the Lohengrin prelude and the ever beautiful but hackneyed Tannhäuser overture. Strauss' Death and Transfiguration had a marvellous reading at the Finnish conductor's hands.

Worthy of mention, too, is the first visit of the Amar Quartet, of Frankfurt, which is meeting with great success in Italy, performing chiefly contemporary works. Thus we heard, in excellent readings, the Rispettis strambotti of Malipiero, the string quartet of Bloch, and Hindemith's string trio, heard for the first time in Salzburg last year.

DOLLY PATTISON.

### Boston Symphony Season in New York Ends

Koussevitzky ended his first New York season as conductor of the Boston Symphony Orchestra in a blaze of glory on Saturday last. The program which he had chosen did not lag in interest from beginning to end and they were all things which he conducts splendidly. He began with a set of ancient Italian dances freely arranged by Respighi. They are exquisite things, exquisitely arranged. One thought of the monkey that Mr. Stravinsky, in his Pulcinella suite, has made out of Pergolesi, and realized what a fine musician Respighi is.

Then came the Prometheus tone poem of Scriabin, also a feature of the previous Thursday night program by the orchestra. Mr. Koussevitzky conducts it as if he really believes in it and perhaps he does. There is indeed a fair portion of it that may be believed in, but in between there are vain repetitions and unmeaning tricks. The climax is truly sonorous. Mr. Koussevitzky had brought a mixed chorus from the St. Cecilia Society of Boston over with him. It was good in tone quality but rather few in numbers to cope with Scriabin's orchestra in this climax.

After intermission came rare performances of the two Debussy nocturnes, Nuages and Fetes. (Why didn't Mr. Koussevitzky do the third one, Les Sirènes, since he had a complete woman's chorus at his disposal?) And to close with there were the gorgeous Polovtsian dances out of Borodin's Prince Igor, gorgeously performed by the orchestra and very respectfully if not thrillingly sung by the wild Tartar-esses from the Back Bay district, Dorchester and Roxbury. All in all it was as fine an orchestral program as New York has heard this winter and—as fine an orchestra.

On Thursday evening the two principal numbers of the program were the same, but before the Prometheus there came a Handel concerto grosso and before the Prince Igor the Brahms-Haydn Variations.

### SALZBURG

(Continued from page 5)

supervision that the historical old Riding School of the Salzburg Archbishoppalace will be reconstructed and adapted as a suitable scene for the dramatic and operatic production of the festival. There will be no more open-air performances, in view of the many difficulties encountered in previous years through the unreliable Salzburg climate.

### Grace Divine Sings for Benefit

On March 24, Grace Divine, contralto, sang before several hundred women at Mrs. George Whitney's home for the Fresh Air Association of the Cathedral of St. John the Divine. As usual, Miss Divine's rich, colorful voice and artistic singing made a great appeal. Evelyn Smith accompanied her.

### Norfleet Musical Club Formed in Oklahoma

Word has been received from Oklahoma City of a newly organized club known as the Helen Norfleet Music Club. Florence F. Binkley is the director, and Katherine Harner the president. The course of study for the club will be the one recently published by Miss Norfleet, the pianist of the Norfleet Trio.

### Dr. Carl to Address Clef Club

Dr. William C. Carl has been invited as the guest of honor at the April meeting of the Clef Club, to be held on April 21. Dr. Carl will address the members on French Music and Musicians.

### Helen Bock Plays at Aeolian Hall

Helen Bock, pianist, was given an enthusiastic reception when she played at Aeolian Hall, New York, on the evening of March 28.



## SYLVIA LENT

Violinist

"Her performance had remarkable force and vitality."  
—New York Times, reviewing appearance with State Symphony Orchestra at Carnegie Hall.

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## OLGA WARREN

American Coloratura Soprano

Philip Hale, in the Boston Herald: "Mme. Warren has an attractive stage presence; she has evidently had experience. Her voice is by no means a light one, fit only for florid music. It has sufficient body and color

to express emotions, to serve in interpretations of a wide range . . . Mrs. Warren showed no mean skill as an interpreter. Songs of sentiment, gaiety, affection; songs descriptive and intimate—all were intelligently differentiated. Mrs. Warren gave as an extra song Ardit's good old waltz, which she sang in the good old manner of the sixties. Let no one despise this waltz, which is something more than a display piece."

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## CORTOT SCORES BRILLIANT SUCCESS AS SOLOIST WITH BOSTON SYMPHONY

Boston, April 10.—Alfred Cortot, pianist, was soloist with the Boston Symphony Orchestra, April 3 and 4, at Symphony Hall. Mr. Cortot exhibited his extraordinary abilities in two works, the romantic concerto of Schumann and Germaine Tailleferre concerto for piano and orchestra, the latter being played for the first time in Boston. The French pianist gave a memorable performance of Schumann's ever beautiful work. To be sure, he did not parade his emotional reactions to the piece, as lesser artists often do in their interpretation of this music. Nevertheless, his poetic sensibility was manifest throughout, and the performance was notable for the clarity, beauty of tone and breadth of conception which Mr. Cortot brought to it. He was deservedly recalled again and again.

Miss Tailleferre's concerto gave the soloist further opportunity to display his versatility and great art. The music was agreeably and surprisingly simple, and it is safe to assume that no sensitive ears were outraged. It is light-hearted and unpretentious, without the blight of supersophistication and forced wit that obsesses many of Miss Tailleferre's contemporaries. If not wholly original in dramatic material or treatment, neither is it commonplace or banal. In other words, we found it fresh and wholesome—like the charming self that the composer revealed to an enthusiastic audience when she was called to the stage.

Mr. Koussevitzky opened the program with Arthur Foote's suite in E major for string orchestra, this being its third performance by the Boston Symphony Orchestra—an unusual and richly merited distinction for this work of American origin. It has grace, warmth and beauty, besides being workmanlike in structure. The Russian conductor brought his unerring taste and notable skill with this type of music to the performance, and the audience applauded vigorously. Mr. Foote who was present was obliged to bow his acknowledgments several times.

Another novelty of the program was the first performance with enlarged orchestra of Henry Eichheim's Chinese Legend conducted by the composer. This music was written originally for a ballet, *The Rivals: Ancient Chinese Legend*, and was produced by the Adolph Bolm Ballet Intime in Chicago early this year. It is easy to see that the piece must have been exceedingly dramatic as program music, especially when adapted by such a genius as Mr. Bolm. Unlike many other compositions originally designed for a ballet, Mr. Eichheim's music can hold its own as absolute music. It is graphic, colorful, melodious, with a skilful employment of instrumental means. Mr. Eichheim conducted with authority and was warmly applauded.

Mr. Koussevitzky brought this interesting program to a close with a brilliant performance of Ravel's rhythmically subtle and diabolically clever *La Valse*.

### MYRA HESS DELIGHTS CAPACITY AUDIENCE

Myra Hess, charming English pianist, returned to Boston on April 4 for another recital in Jordan Hall. She found a capacity audience awaiting her, which is hardly surprising in view of her repeated successes during the current season as soloist with the Boston Symphony Orchestra and in previous recitals here. A request program included three chorales out of Bach, the Prelude Choral and Fugue of Cesar Franck, Schumann's Papillons, The Funeral March Sonata of Chopin, and pieces by Debussy. A list of this nature brought out her talents in a manner that made the concert altogether memorable. Miss Hess has the great gift of revealing the beauty and tenderness of whatever she plays without any sacrifice of vitality or breadth of conception. She has extraordinary repose, yet always creates a feeling of reserve power. To these qualities Miss Hess adds rare perception and sensibility that combine to make her an artist lovely and incomparable. The delight of her audience knew no bounds, and the generous Miss Hess added a supplementary program.

### FREDERIC FREEMANTEL IN BEETHOVEN PROGRAM

Frederic Freemantel gave a recital of Beethoven songs on March 28, at Jordan Hall. Mr. Freemantel arranged his program chronologically, and proved himself not only a profound student of Beethoven but also a singer of skill, taste and imaginative understanding. Mr. Freemantel had the able assistance of Walter Golde as accompanist.

### JOSEPH COLEMAN PLEASURES IN RECITAL

Joseph Coleman, violinist, gave a recital April 2, in Jordan Hall. With the musicianly and altogether valuable assistance of Arthur Fiedler, accompanist, Mr. Coleman displayed his talents in a conventional program which listed such numbers as Tartini's Sonata of The Devil's Trill, Wieniawski's concerto in D minor and a lighter array drawn from Schubert, Mozart, Dvorak, Tchaikowsky-Auer, Kreisler, Chopin

and Sarasate. The violinist disclosed a serviceable technique, warm tone and accurate intonation. Possessed of musical intelligence he phrases with a commendable sense of style. Mr. Coleman, moreover, plays not only as one well trained, but as an artist with a mind and imagination of his own. He had a fine success with his audience.

### SANROMA SOLOIST WITH PEOPLE'S SYMPHONY

Jesus M. Sanroma, pianist, added another to his rapidly growing list of successes, when he appeared as soloist at the twentieth and last regular concert of the People's Symphony Orchestra, March 29, at the St. James Theater. A brilliant performance of Rachmaninoff's C minor concerto disclosed anew the skill of this admirable young artist. He proved himself an interpreter of warmth and power, as well as a virtuoso who bids fair to become a pianist of the first rank. Mr. Sanroma was recalled many times.

For purely orchestral pieces Mr. Mollenhauer conducted his splendid band in Svendsen's Carnival at Paris, Three Dances from Rameau arranged by Mottl, and, for festive ending, the overture to Tannhauser.

### WILLIAM RICHARDSON PLEASURES IN RECITAL

William Richardson, baritone, pupil of Theodore Schroeder, with Maude Hare, accompanist, gave a recital in Jordan Hall. Mr. Richardson proved himself an enjoyable singer in an interesting program comprising songs by Lassen, d'Albert, Paladilhe, Rhene-Baton, de Falla, Bertram Reyna, Schubert, Jensen, Schonberg, Warren Storey Smith, Arthur Foote, Dargomizhsky, Elgar, and Edward Morris. Mr. Richardson disclosed a warm, resonant voice of beautiful quality, directed by musical intelligence of a fine order. His sincerity and clear diction help make his interpretations uncommonly expressive. He was warmly applauded by an appreciative audience.

### FRANCIS MACMILLEN REPEATS SUCCESS

Francis Macmillen, violinist, returned to Boston April 1, for a recital in Jordan Hall. Assisted by the altogether competent Richard Hageman as accompanist, Mr. Macmillen brought beauty as well as skill to his performance of Goldmark's concerto in A minor. The artists combined forces for a musicianly and poetic reading of the D minor sonata of Brahms. Mr. Macmillen was no less effective in the other numbers of his program, a group of four pieces from Bach and lighter numbers by Glazounoff, Winthrop Cortel-you, Paul Juon and Alberto Randegger. An audience of good size insisted on extra pieces.

J. C.

### Edwin Hughes to Hold Summer Master Class

Edwin Hughes' summer master classes for pianists have been for seasons past one of the outstanding musical features of the metropolis during that period of the year when thousands of students are attracted to New York for summer study at Columbia University and other institutions.

In response to numerous requests from various parts of the country, Mr. Hughes will hold his eighth consecutive summer master class in New York City from June 29 to August 8, 1925. Each student will receive an individual hour-lesson weekly, and, in addition, there will be weekly class lessons in which the esthetic, technical and pedagogical sides of the art of piano playing will be discussed and illustrated. The principles of interpretation, weight-playing, tone-production and the most modern technical development will be given especial attention.

Being a firm believer in the fact that actual achievement always supersedes theoretical speculation, in piano playing as in every other art, Mr. Hughes will present demonstrations of the results attained under his instruction in a series of weekly recitals during the summer course by young artists from his class, at which many of the most important and significant works in the entire pianoforte literature will be performed.

The summer session will occur at a time when musicians in New York will be able to enjoy the nightly performances of the Philharmonic Orchestra at the Stadium, where programs equal in interest to those presented at the regular winter subscription concerts are given in the open air each evening by an orchestra of over a hundred men.

Judging from the numerous inquiries which have already been received and the interest which has been expressed by pianists and teachers from all parts of the country, this season's summer master class promises to be the largest and most successful ever held by Edwin Hughes in New York.

Edwin Hughes is also one of the few American artists who have been able to establish themselves in European musical life, and whose names have been considered of



EDWIN HUGHES.

sufficient importance on the other side to be included in Riemann's Musical Lexicon.

Going from Rafael Joseffy in New York to Theodore Leschetizky in Vienna, he remained in the latter city for three years, becoming assistant and friend to the great piano master. His period of work with Leschetizky in Vienna was followed by four additional years of residence as a mature artist in Munich, from whence his concert engagements took him to various European music centers for appearances in recital and as soloist with famous orchestras.

During his seven years' stay in Europe, his class included graduates and students from many of the most important European conservatories, including the Berlin Hochschule für Musik and the Conservatories of Vienna, Leipzig, Munich, Würzburg and others, besides students from Russia, Poland, England, Roumania, and various other countries.

Since his return to America, in addition to his activities as a concert pianist and teacher, he has been for a number of years editor-in-chief of piano music for G. Schirmer, Inc., in New York, bringing out all the new editions of important classics for piano which have been issued of late years by that firm.

### Westchester County Festival Competitions

Much enthusiasm is being displayed in the competition to be held in connection with the Westchester County Music Festival, scheduled for White Plains, May 14, 15 and 16. Prizes will be given for various choirs and choral societies, as well as for soloists as follows: soprano, contralto, tenor, bass, violin and piano. The competitions for voice, violin and piano will take place on Saturday, April 18, and those for choirs and choral organizations on the evening of Saturday, April 25. The judges for the competition will include Franz Kneisel for the violinists; Clarence Adler and Ellmer Zoller for the pianists; Wassili Leps and William Brady for the vocal soloists, and Mr. Leps and Harry O. Osgood for the choirs and choral organizations. The winners will appear at the evening concert on May 15. Morris Gabriel Williams is the musical director of the festival.

### Magic Flute Fifty Times

HAMBURG.—On the occasion of the fiftieth repetition of the present production of Mozart's Magic Flute, the conductor, Werner Wolff, was the object of an extraordinary ovation. The work is a favorite here, due in great measure to the excellent interpretation at the hands of Wolff.

M.

### Frederick Millar to Sing in Aida

Frederick Millar, bass, will sing the part of the High Priest when the Bridgeport Choral Society gives its forthcoming performance of *Aida* on April 21.

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## THE MUSICAL COURIER EXTRA

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NEW YORK APRIL 16, 1925 No. 2349

Prepare now for National Music Week, May 3 to 9.

Exit grand opera from New York next Saturday evening, April 18. Take keer yourself, grand opera!

The next number of Anbruch, the Austrian modernist journal, is announced as a special jazz issue. That ought to be interesting!

Dr. Emil Enna, writing in the Portland (Oregon) News, calls the MUSICAL COURIER "the musical bible of America." Thanks, Dr. Enna!

Gallo has been wise in his selection of an American opera to take on tour. Algala is the sort of work that is called "tuneful." It should be a big success.

The MUSICAL COURIER hears the report that Wilhelm Bachaus, pianist, will be on the faculty of the Curtis Institute, Philadelphia, next season, from November to May.

A French critic fears that cigarette smoking American girls will burn down the Palace of Fontainebleau. What's it matter, if they increase the revenue of the government tobacco monopoly!

"Go West, young man," Horace Greeley's old slogan, seems to have been changed by European musicians to: "Go West, man, woman, and child, old, middle-aged, young, infantile, gifted, untalented."

Palestrina's birthday has now been definitely fixed as May 9. Does it matter? When a man's work survives through four centuries, a bit of uncertainty as to the day upon which he first saw light is of small importance.

So Trenton (N. J.) is seeking a song of its own! The words will no doubt set forth that if the river city had only been named Washington it would have crossed the Delaware and settled down in Pennsylvania. What a chance for Irving Berlin!

It is deplorable but undeniable that the vast majority of the American public takes more interest in the health of Babe Ruth than it would take in that of any composer, artist, musician, no matter how great. Look about you in any restaurant, street car, bus, train, any crowded place, and you will see every eye glued to reports of the progress of the King of the

Diamond. America is a country of great art—the art of the swat.

Zavel Zilberts gave a concert at Zarnegie Hall last Sunday.

The Gilbert and Sullivan operas are such classics wherever English is spoken that it is difficult to realize the fiftieth anniversary of the first performance of the first work, Trial by Jury, occurred only on March 25 last.

Probably Bach, Haydn, Mozart, Beethoven and Brahms never would have composed at all, could they have foreseen how their childish ignorance of music would be exposed later by Messrs. Schönberg, Prokofieff, Stravinsky and Varese.

De Pachmann says that his recital last Monday was his final farewell appearance, and that he never again will play in public. One is inclined to remember the famous Gilbert lines: "What, never?" "Well, hardly ever."

Between them, William Bachaus and Guiomar Novaes, at their separate Chopin recitals last Saturday, played over sixty works by that composer. There is no complaint. Chopin is one of those masters of whom the public never seems to get enough.

A prospectus of Hollywood Bowl announces that the bowl concerts now bring a profit of \$10,000 a year instead of the usual deficit which accompanies such undertakings. The profit is all returned to the treasury to be used in further development of the bowl presentations.

Federal inspectors are alleged to have seized a quantity of liquors in Geraldine Farrar's private railroad car as it was crossing the border from Canada to the United States. How in the world could those heartless Dry agents expect Miss Farrar to sing with spirit after this?

Something is out of focus at Rochester. Albert Coates resigned his conductorship there because he could not see his way clear to agreeing with Mr. Eastman's symphonic policy for the future. What that policy is, and why it does not meet Mr. Coates' principles, neither gentleman has given out for publication. The "disagreement is friendly," is the only specific announcement. Just a difference between the code and the kodak, evidently.

Nothing better indicates the trend of music in our universities than the selections sung by the Cornell choir under the direction of Otto Kinkeldey at a recent service. There was a Greek hymn sung to a tune taken from a manuscript written in the fifteenth century in the Greek monastery of Mount Athos; there was a motet by Victoria, born about 1540, and there were things by Handel and Bach. A fine training in the classics! Will the students turn to jazz when they exit from the college halls?

Portland, Oregon, would seem to be the place to go this spring, with the music for the famous Rose Festival composed especially by Cadman, who will personally conduct; with such noted artists as Marie Rappold, Marjorie Dodge, Forrest Lamont and Lawrence Tibbett in the opera to be given at the National Federation of Music Clubs' convention, and Walter Henry Rothwell conducting, and with all the innumerable good things that will be found both at the Rose Festival and the Convention, to say nothing of the climate and the beauty of the country. Evidently Portland is calling us this year.

An editorial paragraph in the MUSICAL COURIER of last week, said that the Little Opera of America, Inc., whose singers had obtained judgment against the corporation for salaries due, "appears to have been the attempt of one clever young man to boost his untalented brother-in-law at the expense of his friends." The statement regarding the brother-in-law is an error, due to confusion resulting from a similarity of names and this correction therefore is made gladly in justice to a reputable gentleman whose business record shows that he always has met his just financial obligations.

The Philharmonic Society announces that it has now received definite assurance from Arturo Toscanini that he will come to America next season to conduct eleven concerts as guest, making his debut on January 14, 1926. He will be the first Italian conductor to direct the Philharmonic in the eighty-three years of its existence, but the opinion expressed in the announcement that "he probably is the first Italian director to be associated with any large symphonic orchestra in this country" is wide of the mark. Agide Jacchia has conducted the Boston Symphony Orchestra in its "Pop" concerts for years.

## AN AMERICAN SYMPHONY

The following letter, recently received by the Musical Courier, came in a long and business-like looking envelope with a superscription on its upper left hand corner reading: Phenix Marble Company, Kansas City, Missouri. We wondered if it was a bid to build our tomb stones, but found it rather leaning towards an inclination to set up our monument:

"I have just finished reading a very splendid article on American Music in the March issue of the Franco-American Musical Society Bulletin. I have long opposed the Indian and Negro idea in American music. I have created direct, simple American melodies and have made a symphony of them."

This letter is signed, Geo. E. Simpson and the article referred to is by Frank Patterson, one of the associate editors of the Musical Courier. Mr. Simpson encloses with his letter a program of the Kansas City Symphony Orchestra's concert of March 26, at which the works played were: In Bohemia (Hadley), American Symphony (Simpson), Aria from La Juive (Halevy), Excerpts from the opera The Disciple (Venuto), Jubilee (Chadwick). A largely American program—and the soloist also was American—Cecil Arden.

A program note says that Mr. Simpson has for his symphony "created subject matter indicative of the broad, free, intense and, to a certain extent, primitive spirit of the western hemisphere." Of the same composer's Festival Procession, the St. Louis Times said: "What manner of Festival we do not know, but American it surely is. The second theme is like a Te Deum in spirit and nobility, and the whole work is rich in gold and glory."

The Kansas City Journal says, editorially: "Some composers appear to harbor the delusion that no music is American unless it has a war dance and a Negro spiritual in the score. Mr. Simpson does not follow the example of so many others. He has not concocted a potpourri of musical folklore from the wigwam and the cabin." The Kansas City Times says: "The atmosphere was 'different' since we have no American 'idiom' we might well adopt Mr. Simpson's."

All of which merely goes to show that Mr. Simpson has done something which impresses critics as being American although it does not lean upon the familiar so-called American characteristics. It is important that this work should be heard as widely as possible and American patrons of our symphony orchestras would do well to insist upon it being included in future programs.

It is still more important that the lesson of it should be felt and appreciated by young native American composers. Not that one would have them adopt its idiom, as the Kansas City Times suggests. But one would have them realize that Mr. Simpson has stated an important truth, namely, that every serious American composer should set himself the task of contributing his share towards the invention of an American idiom. Only by concerted, continued and persistent effort can this be accomplished. We have attained political freedom, we have made of ourselves a nation with national characteristics, and we can, if we will, attain artistic freedom and find means to express, musically, the characteristics that are really ours.

It is a great aim and a worthy one.

Our Mayor will have to do some rooting to unearth a band to take the place of Goldman's splendid organization for the park concerts. Unless we are vastly mistaken, the Mayor's dear public will have something to say in the matter before the summer is over, and perhaps it may not sound like sweet music to his Honor's ears either!

Somebody who took pains to conceal his or her identity by signing "A Lover of Fair Play," writing to The World about the Central Park concerts, ended the letter as follows: "I am sure the department will select the bands that are to play in Central Park with the greatest care, so that the standard of the concerts shall not be lowered—in fact, that they may be improved upon." It would be interesting to have "Lover of Fair Play" explain how the proposed bands—those of the police and fire departments and one or two industrial bands—are going to improve upon the standard set by the Goldman band. There is today no band either in Europe or America with a personnel that can compare with it.



## VARIATIONS

By the Editor-in-Chief

An interesting article is Albert Dessoff's, in the Munich *Neueste Nachrichten*. It is called, "What Was Napoleon's Relation to Music?"

Herr Dessoff's title is unfair, as a reading of his article shows that he knew exactly what Napoleon's relation was to music, but the reader does not become aware of it until after he has waded through four columns of villainous type and lettering, such as only German newspapers have the hardihood to use in this age of printing reform.

According to our author, Napoleon cherished an intense dislike for Cherubini, a fact which, by the way, was known long before the Dessoff revelation, for Fétis, the musical historian, mentions it at length in his writings.

Dessoff tells that Napoleon, after returning from his laurel-crowned Italian campaign, visited the Paris Conservatoire (founded by him) and requested that the orchestra play for him a march which Paisiello had written for and dedicated to the great Corsican commander. The composition was of extremely light calibre, however, and in its place the Conservatoire authorities performed a cantata with funeral march, by Cherubini, written not long before, for the funeral service of General Hoche. Napoleon, furious not only at the lack of consideration shown him, but also at the fact that a work was played in his presence written in honor of some one else, approached Cherubini at the end of the concert, and saying nothing about the music he had just heard, spoke in exaggerated praise of Paisiello and Zingarelli, whom he characterized as the greatest living composers.

"As far as Paisiello is concerned," answered Cherubini, "it may be, but Zingarelli"—and a laugh said the rest.

Napoleon concealed his anger as well as he could, but stored the incident in his memory. Later, after he had become First Consul, he invited Cherubini to dinner at the palace. After the meal he stalked up and down the hall with mighty paces, and began a conversation about music, during which he referred again to his preference for Paisiello and Zingarelli.

"I tell you," he proclaimed loudly, "I love Paisiello's music very much, because it is gentle and soft. You have talent too, but your accompaniments are too loud."

"Citizen Consul," replied Cherubini, "I have adapted myself to the taste of the French people."

"Your music is too noisy. Let us talk about Paisiello. His are tones that please the ear."

"I understand," was Cherubini's bold retort; "you love music which does not hinder you from thinking about your affairs of state."

Cherubini's independence did not increase Napoleon's love for him, and it was due principally to the latter's displeasure that the great contrapuntist turned his back on Paris in 1805 and went to Vienna, where he produced his opera *Faniska*, and with it won the praise of his illustrious contemporaries, Haydn and Beethoven.

But in Vienna, too, the paths of Napoleon and Cherubini were destined to cross once more. It was after the battle of Austerlitz and the peace of Pressburg. The Emperor Napoleon, who had taken residence in the Austrian capital, heard of Cherubini's presence there and sent for him.

"Your being here is a fortunate circumstance," said the Emperor to the composer, "for it gives us a chance to make music together. You shall have the direction of my concerts."

Cherubini was, naturally enough, not enchanted at the prospect of placing himself under the orders of a chamberlain and leading ready made programs, but he had to put a pleasant face on the matter, and forthwith entered upon his new duty of supplying "music d'occasion" for the palaces in Vienna and Schönbrunn. "One may feel sure," remarks Dessoff, "that the works of Paisiello and Zingarelli were demanded by the chamberlain with suspicious frequency!"

Lesueur, a composer practically forgotten today, was much more fortunate with Napoleon than Cherubini had been. The lesser master had more tact than his confrère, and knew how to make the most of Napoleon's weaknesses. Appreciating that ruler's fondness for Ossian, Lesueur had a libretto made from Macpherson's work, wrote the music and produced the opera under the title of *The Bards*. The scheme was successful in the highest degree. The Emperor, delighted, commanded the composer to sit in the royal loge, and next day sent him a

jewelled snuffbox inscribed: "The Emperor of the French to the composer of *The Bards*."

On one occasion, Lesueur, who with his secretary Grégoire, had the task of arranging the concerts at the royal palace, discovered to his astonishment that Napoleon was not as unmusical as was generally believed. An "aria by Paisiello" was on the program, but the singer becoming suddenly indisposed, and the substitute having no Paisiello music in his repertory, Grégoire conceived the masterful idea of hoisting a Generali aria under a false flag and presenting it as a work by Paisiello. Hardly had the piece commenced when Napoleon cried out unceremoniously: "Lesueur, that music is not by Paisiello!"

"Begging your Majesty's pardon, but it is by Paisiello, is it not, Grégoire?"

"Yes, indeed, sire, without any doubt."

"There is something wrong, gentlemen; let them begin again."

"After twenty measures or so the Emperor interrupted again with: 'No, no, that is impossible; Paisiello never wrote anything so lacking in intellect.'"

"Probably a youthful work, an experiment, sire," Grégoire hastened to explain, diplomatically.

"Not at all," Napoleon returned; "even youthful works, when they are written by masters like Paisiello, reveal in some small measure the stamp of their genius, and are never quite as stupid as the work you have just performed."

Berlioz found a noteworthy tale to tell about that same Grégoire. It runs like this: "On February 9, 1807, there was a great concert at the palace and a brilliant assemblage crowded the halls, for Crescentini was to sing. Promptly at the appointed hour the Emperor appeared, and a program was handed to him. After the overture Napoleon unfolded the bit of pasteboard, read the program and, while the first number was being sung, called out in a loud voice for Marshal Duroc, to whom he whispered some words of direction. Duroc walked through the hall, approached Grégoire and said to him: 'His Majesty commands me to tell you to make your programs less clever in the future.'"

"Poor Grégoire stood rooted to the spot with surprise and hardly dared raise his eyes to Duroc's. During the pause many of the guests asked Grégoire whispering what had happened, but the crestfallen secretary could only answer to all the questions: 'I am as ignorant of the cause as you are; I know of nothing that I did to anger His Majesty.' After the close of the concert Napoleon retired and left his program on his chair. Grégoire rushed to the place, tremblingly picked up the offending card, and read it, read it again, read it six times, in fact, without being able to discover the slightest cause for Napoleon's displeasure. There were the customary names—Lesueur, Rigel, Paisiello, Kreutzer, Baillot—and all the numbers consisted of music which had been done in the palace scores of times without ever bringing any other comment than praise from the royal auditor. The musicians were already beginning to taunt Grégoire on his plight and to predict his early dismissal from court service, when the hapless secretary took one more glance at the program—and suddenly realized, with a great shock, what his almost unmentionable sin had been. The program was written by hand, according to the usual custom, and bore the superscription:

"MUSIQUE DE L'EMPEREUR."

"Instead of separating these words from the program proper with a ruled line, as had been Grégoire's previous habit, he had on this occasion waxed ornamental and drawn a series of stars under the title, beginning with a small star, graduating to one big star in the middle, and then diminishing at the end to the original size, as shown herewith:

"MUSIQUE DE L'EMPEREUR."

"Who could have thought that Napoleon, at that time in the zenith of his life and triumphs, would see in the harmless decoration a prophetic hint of his fate, past, present and future; a hint as humiliating for him as it would have been foolhardy for Grégoire; a hint of his lowly beginning, his imperial achievement and his downfall, as gradual and certain as had been his rise! Time has ordained that Napoleon's premonition was based on truth. How remarkable, however, that the great conqueror should have felt this prophetic twinge at a time when he had reached the very pinnacle of his fame and power, and when nothing on earth seemed able

to precipitate him from the proud eminence on which he had placed himself!"

Present and former givers of marathonic series of organ recitals—Messrs. Baldwin, Carl and Eddy please write—should take note that Charles Heinrich completed his 2,160th free organ recital at Carnegie Music Hall, Pittsburgh, on April 4 last. Is this a long distance record?

Mr. Heinrich seems to be a glutton for endurance tests. He delivered a lecture on Meistersinger recently, and our informant reports that when he left the hall after one hour and fifty-nine minutes, the speaker still was going strong and had just reached the introduction to the third act.

An English archaeologist cables to the British Government that he has found in Mongolia the remains of a city which dates from 3,000 B. C. If he searches diligently among the ruins he surely will discover the bones of the first orchestral player who considered himself a better musician than the conductor.

The best known guide book in the world says: "Traveling in Africa is no longer a hardship. COURIERS may be found everywhere from Cape Town to Cairo." There is no doubt that ours is the most widely circulated and best distributed musical paper in the universe.

"Are you being attended to, sir?"  
"I want a book, please. Something historical."  
"Will the 'Last Days of Pompeii' suit you?"  
"What did he die of?"  
"An eruption, I believe."

In many musical artists, modesty consists in being unaware of the need of it.

Moszkowski's recent death brings to mind a paragraph published in the *MUSICAL COURIER*, April 4, 1906:

Moritz Moszkowski has just published a brilliant concert arrangement of the Chanson Bohème from Carmen. The piece is dedicated to Moritz Rosenthal and will probably figure in that pianist's repertory here next season. Rosenthal had long intended to write a Carmen fantasia on the plan of his Johann Strauss paraphrase, and it remains to be seen whether he will carry out the idea now that his friend Moszkowski has done it first. It seems curious that the Carmen music has been so little paraphrased for concert use, as it lends itself beautifully to such a scheme, and the orchestral score fairly bristles with figurations that would bring delight to the heart of the concert virtuoso. Hubay's Carmen fantasia for violin (played here by little Franz Von Vecsey) is a fine piece of musical paraphrasing, as dignified in conception and faultless in the making as Wieniawski's Faust arrangement—the best thing of its kind after some of the Liszt and Godowsky adaptations for piano.

We do not remember to have heard Rosenthal or any other pianist play Moszkowski's Carmen. What has become of the piece?

Messa—"Is there much enthusiasm at symphony concerts?"

Voce—"I don't know; I, too, am a singer."

This is a note received by us: "Original manuscript of Felix Mendelssohn, written to one of his contemporaries from Leipzig, on the 4th of April, 1843. Can be borrowed from S. L. Curtis, 117 West 57th Street, N. Y. C."

When the late Gustav Mahler, conductor extraordinary (even if composer ordinary), gave a poorly attended orchestral concert in Providence, R. I., some years ago, he left the hall for a walk to his hotel with Hans Schneider, the pianist and teacher of that city. Mahler was deep in thought as they promenaded. Suddenly he asked: "How many inhabitants has this place?" "About 250,000," answered Schneider. "Well," snapped Mahler in his characteristic, vehement style, "where were they tonight?"

The money which Congress voted itself recently in the way of a salary increase would have been exactly enough to start a National Conservatory of Music.

Seasonal music: Mendelssohn's Spring Song, Schubert's The Trout, Grieg's The Bird, Schumann's The Happy Farmer, and Mascagni's Hymn to the Sun.

Real national prosperity will not be achieved in America, until every citizen has eight tubes in his radio set.

LEONARD LIEBLING.



## JEAN DE RESZKE—THE MAN AND THE SINGER

No one was more closely associated over a longer period of time with the late Jean de Reszke and his brother Edouard than William Thorner, now a singing teacher in New York. Mr. Thorner, talking informally with a member of the *MUSICAL COURIER* staff, told some interesting stories about the famous singer who has just died. "It is not true," said he, "as the published obituaries stated, that the De Reszkes were sons of a Polish railroad official. The writers had confused him with the husband of their sister Josephine de Reszke, Leopold de Kronenberg, one of the pioneers in railroad building in Poland. Their father was proprietor of the Hotel de Saxe, at Warsaw, where all the famous artists of the day used to stay when visiting the Polish capital, and it was their acquaintance with these visitors that pointed them all toward their operatic careers.

"Josephine was a remarkable singer, with a voice that could do Rosina in *The Barber* one day and *Gioconda* the next. Edouard's debut, by the way, was quite accidental and due to her. She was to sing *Aida* in Paris and shortly before the performance the bass who was to sing the King fell ill. It was a new work then and, as it happened, there was no substitute for him. Somebody said, 'What about Mme. de Reszke's brother? He has a fine bass voice. Doesn't he know the role?' Edouard, it turned out, had looked through the part, although, not having made his debut, he did not have it letter perfect. However, he prepared it in the short time and made a decided hit."

Mr. Thorner, himself a Pole, first made the acquaintance of the De Reszkes after they had come to the Metropolitan, when they were living at the old Gilsey House, famous in its day as the home of practically all the great operatic artists who sang here. He became their personal representative, secretary and friend. The singers of those days took a genuine interest and pride in the perfection of the performances as a whole, not alone in their own success. They would frequently gather in the large living room of the De Reszke apartment for rehearsals of special scenes or particular passages in the music, all under Jean's advice and direction. In the case of new works he occasionally went so far as to work out the roles even with the *comprimari* singers. There would be solemn conferences among the De Reszkes and their fellow singers, as well as painters or sculptors who were friends, about the customs and habits of the times in which an opera was laid—how to sit, how to walk, how to bow, what to wear—and so forth, and so forth—so as to be always in the picture.

There was only one person who really dominated Jean de Reszke in those days—Louis, his valet, who remained with him in Paris many years after he had left the stage. "Louis," Jean would say to him, "next Tuesday evening I'm going to Mrs. Smith's for dinner."

"Non, non, monsieur. Ca ne va pas!"

"Oh, come now."

"Non, monsieur. There is a Huguenot rehearsal at ten o'clock Wednesday morning and you must be in shape for that. Besides you're singing Thursday evening. Tell Mrs. Smith you'll be able to come Friday."

And always Jean de Reszke deferred to Louis. Occasionally, if his heart was particularly set on doing something, he would quietly get Edouard to intercede with Louis for him.

One morning at 3 a. m. Edouard de Reszke woke Thorner. "Listen," said he. From the living room at the other end of the suite came the sound of Jean's voice, singing. They stole to the door.

"Bravo, Jean!" cried Edouard, jokingly.

"Oh, Edouard," cried Jean, "listen to this phrase now. It goes perfectly well this way and I had a lot of trouble with it last evening. It wouldn't let me sleep." The great artist had been singing in *The Huguenots* the previous evening and got up out of his bed to solve a problem that had troubled him ever since the performance.

Although he never sang at Bayreuth, Jean de Reszke went there to study Tristan and Walther (*Die Meistersinger*) with a famous coach of that day, Dr. Kniese. Cosima Wagner heard him and the tears came to her eyes. "Ah," said she, "if my husband could only have lived to hear you! He always contended that his music lent itself to singing exactly as well as the Italian operatic melodies and you prove at last that he was right."

After leaving America he sang one season at the Opéra, Paris, creating the role of Canio in *Pagliacci* there, and then retired for good. The first season that Conried came to the Metropolitan as successor to Grau (the De Reszkes, by the way, never had anything more than a verbal agreement with Grau) he negotiated for the return of the De Reszkes. It

was with him a question of price. "I'll go as high as \$5,000 for Jean," said he, who had received \$2,600 from Grau, "but I won't pay Edouard over \$600," which was \$200 less than Grau had paid him. When this was reported to Jean he was tremendously indignant. "Tell Grau," said he, "that I wouldn't sing for him now for \$50,000 a night." And he never came back to America.

Retiring before his powers had begun to dim, he wisely stuck to his decision never to sing publicly again. Nor would he do anything he regarded as inartistic, no matter what loss it meant to him. He never liked phonograph records. The machines were, of course, not so fully developed twenty years ago and he felt that records did not do justice to their makers. So in 1903 or 1904, only two or three years after he had retired, he turned down flat the offer of a great American talking machine company to pay him \$100,000 cash as advance royalties on ten records. This faithfulness to his art and hate of anything that was not the best remained with him to the very end and constantly showed in his work with the pupils who flocked to sit at the great master's feet.

### COPYRIGHTED SONGS

The United States Circuit Court of Appeals at Cincinnati has found, reversing the decision of a lower court, that a copyrighted song may not be broadcasted without the owner's consent. This is an important decision and should lead to immediate contracts between the broadcasters and the publishers; a compromise arrangement having in view the possible advertising value of limited broadcasting to the publishers, and the essential character of copyrighted music in the radio programs.

As to the concert field, effects are sufficiently uniform to indicate that radio does interfere with the sale of tickets for recitals even by the biggest stars. McCormack would seem to be an exception, but it is possible that in his case other influences were operative. A Kreisler concert which was to have been broadcasted had so small an advance sale that the radio announcement was withdrawn, whereupon the sale took on its normal proportions. Tetrassini, giving a London concert immediately after having broadcasted, is reported to have sung to a handful of people.

As the New York Sun remarks, theater managers are no longer taking the risk of broadcasting. Concert managers and concert artists will do well to follow their example.

### THEODORE SPIERING CHOSEN

Portland, Ore., in choosing Theodore Spiering as permanent conductor of its symphony orchestra, is stepping into the ranks of the cities that must be taken seriously, symphonically speaking. It is fine, too, to see a typically American city like Portland choosing an American conductor. Under Mr. Spiering's able direction, symphonic music in Portland will grow and flourish in amazing fashion. The orchestra plans for next season include beside the eight symphonic concerts of the regular series and a special series of five for children, which have been added at Mr. Spiering's suggestion. Incidentally, after the public and the board of directors had listened to several guest conductors the choice fell unanimously on Mr. Spiering. No better one could have been made.

### RAPEE'S SUCCESS

It is rare for an American conductor to visit Europe and make an immediate impression in the great music centers, but this is what Erno Rapee did. Visiting Budapest, Vienna and Berlin, he succeeded, with the comparatively few rehearsals that time allowed in impressing his personality as a conductor upon the orchestras he directed, and drew hearty praise from the leading critics in each city. And there was genuine and intelligent propaganda for American music in his introduction of John Alden Carpenter's *Perambulator Suite* to these cities, where it had never before been heard. Mr. Rapee has now returned home and will associate himself with symphonic work in this country. A conductor as talented and experienced as he will not have to wait long to find the particular niche into which he fits here.

### ROLAND HAYES HONORED

The Spingarn medal, awarded annually for the highest and noblest achievement by an American Negro during the preceding year, was presented to Roland Hayes, the presentation taking place on board the steamship *Aquitania* just before it sailed on April 7. The presentation speech was made by Walter Damrosch. If ever an award was well merited this

one is. Roland Hayes, within the last three or four years, has by sheer dint of a native gift developed by hard and intelligent work, won for himself a place in the foremost rank of singers, and because of his international career has perhaps spread the knowledge of the accomplishment of his race in the fine arts more widely than any other single Negro before him.

### AMERICAN BALLETS

America has yet to turn out a great opera composer, but in the field of ballet some things have been achieved that challenge comparison with the best foreign efforts, witness Carpenter's *Birthday of the Infanta*, Henry F. Gilbert's *Dance in the Place Congo*, and Emerson Whithorne's *Sooner or Later*, now at the Neighborhood Playhouse. Mr. Whithorne was handicapped by Irene Lewishohn's scenario, which is too long, and too diffuse, and attempts to make tangible in dance and pantomime an idea that does not lend itself to the stage. The ballet, *Sooner or Later* (a poor title to start with), depicts in three acts (six scenes) the occupations and recreations of mankind—first primitive man, next we of today and then the people of the future. Everything is symbolic, futuristic, almost da-daistic. The Neighborhood Playhouse has done in the past a great deal of creditable work in dealing with new and difficult stage problems, but *Sooner or Later* simply does not lend itself to a *mise-en-scène*. Mr. Whithorne's music, however, is excellent. Needless to say it is very modern, scored with extreme cleverness for a chamber orchestra, intelligent and highly appropriate to the action it underlines. Especially good is it in the rugged rhythms and strong, primitive tunes in the first scene; and the ingenious, intangible idiom, both in musical material and its scoring, which Mr. Whithorne has found to suggest music of the future in the last act is admirably suggestive.

Before *Sooner or Later* there comes another ballet, *Legend of the Dance*, a lovely, naive story by Agnes Morgan, with King David and the Muses and even the Madonna herself, a story so simply told that one feels an occasional lump in the throat at its beauty. The music, by Lily May Hylan, is unpretentious but tuneful, excellently adapted to its subject. Both works are admirably played by a band of actors and actresses who evidently work for something beyond the weekly wage.

### THE STATE SYMPHONY

The State Symphony Orchestra has announced Ernst von Dohnanyi and Eugene Goossens as conductors for next season, also a plan of reorganization and direction under a board of directors of one hundred representative men which promises that "the State Symphony Orchestra desires to lend itself, as far as a major symphony orchestra is able, to educational services considered fitting and important." It is learned, furthermore, that the orchestra will inaugurate three specific services: First, there will be given from eight to ten special rehearsals devoted entirely to new compositions by young American composers. Critics and other composers will be invited to these rehearsals. Second, the orchestra will engage as soloists each season, and "without gesture or any spirit of patronage," two young American artists who, in the opinion of the advisory committee, are best entitled to such engagements. A suitable fee will be paid. Third, the entire balconies and galleries for all regular concerts will be reserved for possible new concertgoers at prices of 25 cents and 50 cents a ticket. These will be disposed of through the National Music League. W. J. Henderson, Eugene Noble, Pierre Key, Gilbert Seldes, Richard Aldrich, Leonard Lieblich, are among those who have been asked to act as advisors in co-operation with the National Music League, which is a chartered non-profit making organization and which will direct and handle the details of the educational activities of the State Symphony Orchestra.

### MUSIC WEEK

New York City is to have its annual Music Week from May 3 to 9, which may seem peculiar to those persons who have been following closely the busy tonal doings in the metropolis this winter. However, the Music Week has a significance all its own, and in a certain sense belongs to the young people, what with the contests and the school concerts and speeches which mark the supplementary period of musical celebrations. Children are the concertgoers and music lovers of the future. To the grown ups Music Week serves as a reminder that the great art of tone is not confined solely to famous artists, symphony orchestras, and operatic organizations, but constitutes an integral part of the religious, home, social, and civic cultural life of every intelligent community in the United States.



# IN ROCHESTER

The resignation of Albert Coates as conductor of the Rochester Philharmonic Orchestra will, it is understood, leave Eugene Goossens in general charge of that organization the entire season next winter, although an associate conductor will be found and it will be made possible for him to fulfill his engagement, already announced, as conductor of the State Symphony Orchestra for the latter half of the season. Rochester is fortunate to have obtained so eminent a talent as Mr. Goossens for its permanent conductor.

# TO AID MUSICIANS

The General Federation of Women's Clubs is now entering into competition with the National Federation of Music Clubs to give aid to struggling musicians. It is announced that the General Federation of Women's Clubs has become affiliated with the National Music League, which is an outgrowth of the City Music League, the aim of which is to secure public performances for young artists. The competition between the National Federation and the General Federation will be of a purely friendly nature, and with all these women working for the young artists a wide field should certainly be opened to them. In either case, there will be a gradual weeding out process, and those who prove themselves worthy of a public career in music will soon come to stand on their own feet. The activities of the federated clubs are intended only to act as a temporary stay during formative years. The work cannot be too highly commended.

# WEST VIRGINIANS CONVE

The State Convention of West Virginia Federated Music Clubs was held recently at Martinsburg, W. Va. The representatives gathered there, held some especially enthusiastic and constructive meetings, and the reports read from the various sections of West Virginia showed a highly encouraging degree of advance in the furtherance of musical education and interest. Too much praise cannot be bestowed upon the devoted bands of women all over

# TUNING IN WITH EUROPE

When the doors open for the London Opera season at Covent Garden this spring (and they will open, all calumnies to the contrary notwithstanding) the visitors will have a special treat waiting for them. All through the corridors and in the "crush room"—which will do its name more honor than ever—they will behold the fascinating exhibits which our friend Richard Northcott, first Archivist of the Royal Opera, has gathered together to make the Royal Opera Museum. It is going to be a wonderful museum, and even I who don't like museums in general, am going to like this one. Because I like history, and musical history more than any other.

The greater part of the treasures—old prints, programs, medals, ivories, personal mementos, curios, caricatures, and letters—are already on view, but, so Signor Northcott tells me, there will be further additions before the formal opening by a "Certain Bigwig," probably in May. The material is inexhaustible, and some of what I've seen is simply choice. It ranges from Donizetti's seal, which contains nothing less than a set of musical chimes, to the silver gilt badge that admitted one to the Prince Regent's box.

There is Patti's receipt for five hundred pounds (presumably for one performance) and a lock of Mendelssohn's hair. And there is a mysterious set of tiny razors, once the property of Sir Michael Costa. It appears that when Costa was first engaged as assistant conductor in 1830 he was too young to raise the fashionable hirsute adornment on his chin, so the orchestra presented him with "tools" of appropriate size!

And there are letters, letters, letters. From Wagner (lots of them), from Berlioz, Gounod, Massenet, and all the musicians that were fond of writing them. But also from Bizet, who evidently was not, for his letters are very scarce. In eight letters from Mendelssohn one learns that he was thinking of writing an opera for Covent Garden, to be based on Shakespeare's *Tempest*. But the most amusing are from Rossini, the immortal epicure. The subject of some of them is cheese. In 1866 he wrote to Costa that "the cheese you sent me is worthy of a Bach, a Handel, a Cimarosa, indeed, of an old Pesarese like myself. . . . And I swear I never had better food than your 'chedor chise' (may the Britannic orthography be cursed!)."

Yet the great composer was catholic in the matter of cheeses. Possibly the present generation of opera composers might profit from this advice:

"Adorable Son, I have delayed writing because my bad health prevented me from appreciating your precious Stilton.

the country, who carry on the work which the N. F. M. C. has adopted as its mission. In West Virginia there is a particular determination to put musical instruction in all the public schools, and to stand wholeheartedly behind American music and musicians. The Martinsburg Kiwanis Club has pledged itself to support those ideals, and it is to be hoped that other associations of business men throughout West Virginia will see fit to follow the good example set by the male citizens of Martinsburg.

# MENDELBERG'S SEASON

Willem Mengelberg is sailing away to his native Holland this week with a record of good work splendidly done behind him this season. As for that, the same may be said of him every season, but to end up months of hard work with the preparation and execution of two such enormous works as Mahler's second symphony and the Bach St. Matthew Passion shows that the distinguished conductor's love and enthusiasm for the art which he practises is just as strong and fervent as ever, notwithstanding his years of service. One hears that a great reception is being planned for his arrival at home. And in a few short months (for he is to conduct the first half of the Philharmonic season this year, instead of the second) he will be back, just as energetic, as active, and as enthusiastic as ever. New York is fortunate in having him for a regular visitor.

# ZAY-ZERFFI CONTROVERSY

The Zay-Zerffi controversy waxeth warm! Zerffi, in a recent letter, announced that, so far as he was concerned, the incident was closed. Zay answered him in such terms that some reply was imperative, and Zerffi now challenges Zay to a public debate.

Well, it is all interesting. Whether one or the other of the two contestants can "win" in such a debate is perhaps somewhat doubtful, and whether, even in case one or the other were declared the winner, the opinions of the loser and his adherents would be changed, is still more doubtful.

But it all leads to thought, and thought leads to truth.

Today, however, invigorated by that delicious cheese, and full of its taste, I offer you great gratitude from my stomach and from my heart! No, more than ever, I am certain that by often indulging in Stilton cheese (which I feel sure you do) one is able to compose fine works, and gallop in prosperity, with one's head crowned with laurels. Continue, then, dearest Son, in this pleasure of composition which renders you unique, and thus become the glory of your Father Land and the consolation of your Parent."

\* \* \*

Another letter, not from a musician but from some high flunkie, writing on behalf of another epicure, namely Prince Edward (afterwards Edward VII), away back in 1840, seems to show that boys will be boys, or, perhaps, mothers will be mothers—even if they're queens. It says:

"The Prince of Wales wants to go to the opera tonight quietly. . . . and does not want to ask for the Queen's box. So he told me to ask you if he could have a small private box, or if you would let him and the Duke go into your box *sans cérémonie*."

\* \* \*

Touching indeed—and historic—is the passage of a manuscript of Sir Henry Bishop, composer of *Home, Sweet Home*, the first musician to attain knighthood in England, at the hands of Queen Victoria:

"Hard have been my toils, many and severe have been my trials, but eminently distinguished indeed have been my rewards. I have lived to receive from the hand of my Queen the honor of knighthood, and honor of peculiar distinction in my own case from the circumstance of its never having been previously conferred by the hand of the sovereign on any musician in this kingdom. Not that but that by former British sovereigns such an honor ought long since, nay even centuries ago, to have been bestowed on other musicians. But it was reserved for our own Queen to do that which her ancestors had left undone, and for the first to place British musicians in that respect on a level with great British painters, sculptors and other eminent men."

\* \* \*

All in all a wonderful collection, and as remarkable in its way as the Scala museum in Milan. Every time I go to Milan I use the intermissions to visit that museum on the top floor, and at least once on each visit it happens that I lose myself in the contemplation of some curio until it is too late to reach my *poltrone* before the curtain goes up. Which means, since Toscanini is in power, that one has to stand up through the entire act.

\* \* \*

The Paris Opera, by the way, has recently followed the example of Milan, and has opened its museum for patrons during the entr'actes, with the result that the refreshment department is losing trade.—The archivist of the Paris Opera is M. Charles Bouvet. "Bouvet versus Buffet" threatens to become a case for the Cabinet. C. S.

# NEWS FLASHES

## Results of Schott's International Prize Competition

Mayence.—The firm of B. Schott's Sons has just announced the result of the prize competition for the composition of a concerto in chamber style, the conditions of which were announced in the *MUSICAL COURIER* some time ago. No less than 103 works were submitted by composers of many nationalities, and the five winning works proved to be so nearly equal in value that the original plan to award a first, a second, and lower prizes was abandoned, the total sum of 6,000 Goldmarks being equally distributed to the following:

Paul Dessau (Berlin) for a concerto for solo violin, with flute, clarinet and horn.  
Aare Merikanto (Finland) for a concerto for violin, clarinet, horn and string sextet.  
Ernst Toch (Vienna) for a concerto for cello and chamber orchestra.  
Alexander Tcherepnin (Russia) for a concerto for flute and violin, with small orchestra.  
Hermann Wunsch (Berlin) for a concerto for piano and small orchestra.

The five works are being published by Schott.

Dr. S.

## Plans for San Francisco Opera Season

San Francisco.—Plans for the third season of the San Francisco Grand Opera Company have just been announced. Gaetano Merola will continue as director but will have the assistance of three other conductors—Pietro Cimini, Giacomo Spadoni and A. B. Lawrence, all of the Chicago Civic Opera Company. The season of eight subscription performances and two Saturday night performances is to be given about the end of September, and perhaps a special children's matinee may be arranged.

Besides a repetition of Massenet's *Manon* and *La Tosca*, the repertory will include *Aida*, *Samson and Delila*, *L'Amore dei Tre Re*, *Marta*, *Barber of Seville*, *Faust* and, for the first time in this country outside New York, *Vittadini's Anima Allegra*.

The following artists are engaged: Claudia Muzio, Elvira de Hidalgo, Rosina Torri, Margaret d'Alvarez, Irene Marlow, Tito Schipa, Fernand Anseau, Antonio Cortis, Lodovico Oliviero, Riccardo Stracciari, Marcel Journet, Cesare Formichi, Vittorio Trevisan and Antonio Nicolich.—C. H. A.

## Fresh Triumph for Raisa

(Special Cable to the Musical Courier)

Milan.—Rosa Raisa, returning here on April 13 at La Scala to the role of *Asteria* in Boito's *Nerone*, which she created last year, won again the same sensational triumph that was hers then. The audience was thrilled. There was the utmost enthusiasm and endless recalls, for Mme. Raisa, for the other artists and for Toscanini. This first showing of *Nerone* this season was a gala performance in honor of the Committee of the Milan Fair and foreign ministers.—A. B.

## ITALIAN BARITONES

One ponders the reason for the absence of promising young material among the Italian baritones. A few years ago there was a plethora of good men—Ruffo, Amato, De Luca, Stracciari, to mention only a few names. They are all still in active service, though De Luca, splendid and veteran artist that he is, is the only one who has understood, through clever use and careful husbanding of his powers, to keep a first place on the foremost operatic stage of today. Young, aspiring baritones could not do better than to take a lesson from this magnificent veteran, who, though nearly a quarter of century in harness, seems, astonishingly enough, still good for many years to come.

## BRAVO, ENGLAND!

No less notabilities than the Marquis of Londonderry, the Earl of Shaftesbury and the Earl of Clarendon are at the head of a group which has been formed in England to arrange for financing grand opera in Great Britain "in a manner compatible with the dignity of a great nation." It is proposed to raise a trust fund totaling £500,000 and to distribute £25,000 each year in subsidies. The primary object is to help the British National Opera Company which, despite a noble struggle and good patronage, has accumulated a deficit of over £30,000 in the last three years, though it would have shown a small profit had it not been subject to the enormous entertainment tax levied in England since the war. The British National Opera Company has this year received a subsidy of £6,000 from the Carnegie Foundation. If the proposed new subsidy eventually becomes available for it, steps will be taken to make it a company of first rank. It has always had a few artists of the highest caliber, but the rank and file have not been above mediocrity.

## NEW YORK CONCERTS

## APRIL 6

## Maxim Karolik

On April 6, Maxim Karolik, Russian opera singer, was heard in recital for the second time this season. A large and enthusiastic audience greeted the former tenor of the Petrograd Opera Company. He was ably assisted at the piano by Giuseppe Bamboschek, of the Metropolitan Opera Company. The artist and accompanist were in perfect attune and such a combination was inevitably pleasing. Of course the audience was more enthusiastic over the last group of his native Russian numbers, with Tchaikowsky, Rachmaninoff and Dargomizhsky represented. He also offered an English group—Griffes' Thy Dark Eyes to Mine, Burleigh's Awake, It is the Day and Mana-Zucca's Nothing Matters. There were also some operatic arias which began the program, followed by Ah Fuyez, Douce Image, from Manon, and later another, from Andrea Chenier.

It was a thoroughly pleasing recital and he disclosed a voice of much beauty and smoothness in phrasing. Also gratefully received was the excellent diction with which he sang all of his numbers. This recital was a real success.

## Holland Vocal Trio

Josephine Kirpal, soprano; Else Letting, mezzo-soprano, and Mary Bennett, contralto, formed the Holland Vocal Trio, heard for the first time on April 6 at the Town Hall. The first two were fellow students in Europe for some years, and have sung much together, making a definite impression when they sang for the Mozart Society Choral last autumn.

The three singers began their program with trios of three centuries ago, sung without accompaniment, and closing with Dutch and Rhineland folk songs, two of them by Siegfried Ochs and dedicated to the Holland Trio. In these there was excellent unity, which indeed was a feature of the entire program. Intelligent cooperation and much singing together of the three has produced an ensemble of delightful quality, which was further emphasized in the closing trios by Elgar, Thuille, and the moderns, Berger, Gretscher and Edna Park. Duets by modern German and Russian composers, sung by Misses Kirpal and Letting, were so well done that they brought as an encore Two Little Maids (Frank). At the close, the Musical Alphabet and also a lullaby were sung as encores. The accompaniments by Mr. Bos were most artistically done.

## Bergman, Plasschaert, McMoon, Gruppe

On the evening of April 6, in Chickering Hall, a soire musicale was tendered Anne Bergman, soprano from Bayreuth; Camille Plasschaert, Belgian violinist; Cosme McMoon, pianist, and Paulo Gruppe, cellist.

Mr. McMoon opened the program with two numbers of Bach and Mendelssohn, and later appeared in a lighter group including a charming composition of his own, Dolores, which proved of such popular appeal that it had to be repeated. Mr. McMoon displayed a smooth, well rounded tone throughout his playing, rendering each number with commendable expression. Miss Bergman also offered two groups comprising several selections by Denmore and the Ah Fors e Lui and Sempre Libera aria from Traviata. She is the possessor of a fine, clear voice, well controlled and of wide range. Miss Plasschaert gave a splendid accounting of herself in the Rimsky-Korsakoff-Kreisler Hymn to the Sun from Coq d'Or and Wieniawski's Souvenir de Moscow, the contrasting technical demands of the works bringing her violinistic skill to the fore. The fourth artist was the cellist, Mr. Gruppe, whose Corelli, Glazounoff, Schumann and Saint-Saens selections served as a medium of display for his warm and colorful tones, technical proficiency and expressive interpretation in each variance of mood. Miss Plasschaert, Mr. Gruppe and Mr. McMoon combined their artistry at

the end of the program in Cadman's D major trio, op. 56 (two movements.)

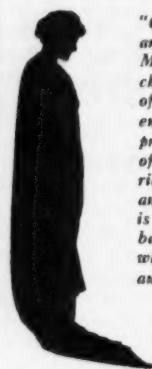
## APRIL 7

## Richard Byk

On April 7, Richard Byk, a Polish pianist and pupil of Leschetizky, who has played very extensively in Europe, especially in Germany, Austria, Bulgaria and Roumania, made a brilliant debut appearance at Aeolian Hall before a very large and distinguished audience. During the program the audience manifested more than passing interest and rewarded him with frequent ovations. All of these the pianist merited as his playing revealed the fact that he is a pianist of more than the ordinary talents. He possesses a brilliant technic, a good tone and his poetic insight certainly adds to the pleasure of his playing.

His first number was the Schumann Etudes Symphoniques, op. 13, rendered with effective vigor. Then came a familiar Chopin group which was warmly received, and a group of varied selections, among which were Grainger's Irish Tune From County Derry, John Powell's Banjo Pickers, and Debussy's Fireworks.

The last half of the program was devoted to Pictures at an Exhibition (Moussorgsky-Bauer), played for the first



"Completely captivated by the singer, an enthralled audience, loath to let Miss Peterson go, listened to this charming artist who repeated several of her songs and graciously added encore after encore to a most generous program. Miss Peterson has a voice of astonishing beauty—warm, full and rich—and of a wonderful flexibility and timbre. No little of her success is also due to her personal charm and beauty, and her happy, joyful mood which she is able to transmit to her audience."

The Lincoln Star said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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time in New York in orchestral form, and Mr. Byk's renditions were much appreciated. One hopes to hear this interesting artist again.

## Musical Assembly Presents Young Artists

The Musical Assembly and New York State Federation of Music Clubs presented five exceptionally talented young artists at a concert held in Carnegie Hall Music Chambers on April 7. Edna Marione-Springer, president of the Assembly, introduced each performer and related little facts regarding each, also complimenting Mrs. Robert W. Sneddon, chairman of auditions, for her untiring efforts in this worthy movement to present young musicians under proper auspices.

Mabel Zoeckler, lyric soprano, revealed a good voice in two numbers, and was followed by Martin Burton, pianist, who made a fine impression, especially in the Liszt second Hungarian rhapsody; he has been well schooled and possesses excellent technic, a firm tone and makes his interpretations interesting.

Nell Esslinger, contralto, who has recently been engaged by the Capitol Theater, gave pleasure through the beauty and range of her voice but she needs a little more work on diction.

Daniel Saldenberg, cellist, should have a bright future for

he is, indeed, talented, while Viola Blanchay, coloratura soprano, revealed a fine, ringing voice in the Norwegian Echo Song, Thrane, and an aria from I Puritani. The program was worthy of being heard by a larger audience.

## APRIL 8

## The Beatitudes

It is some time since Cesar Franck's The Beatitudes has been given in New York, if one excepts an attempt at it last year by a chorus and soloists from Montreal that were beneath notice. On Wednesday evening, April 8, there was an excellent performance of it at Carnegie Hall, by the New York Oratorio Society under Albert Stoessel. And a good performance of the work unfortunately shows up its weak points. It was written devoutly—Franck devoted time to it for nearly ten years; but except for a few fine pages, it is pretty weak, frequently wearisome, rather milk and water à la Gounod, far from the best work of its composer. The chorus sang well and had evidently been carefully trained by its conductor, who carried the whole evening through with certainty and vigor. The orchestra was that of the Symphony Society and gave entirely satisfactory support throughout the evening. The soloists were Ruth Rodgers and Esther Dale, sopranos; Edna Indermaur, contralto; Arthur Kraft, tenor; John Barclay, baritone; Martin Richardson, tenor; Charles Trowbridge Tittmann, bass. John Barclay, singing the Voice of Christ in the enunciation of the beatitudes throughout the evening, had the best opportunity and took full advantage of it. The others were entirely satisfactory except for Mr. Richardson, who had little to do and did that poorly. Hugh Porter was organist and accompanist. It was interesting to hear this large work, so seldom given; and, as above stated, Mr. Stoessel, his chorus (which should, however, be weeded out for the sake of improving its tone qualities in every voice) and the soloists did their best for it. But it already sounds very old-fashioned in addition to its other weaknesses. It was the final concert of the fifty-first season of the society which has taken on a new lease of life under Mr. Stoessel's able leadership.

## Burnerdene Mason

At Aeolian Hall, on April 8, Burnerdene Mason, a colored contralto, and a pupil of a teacher of her own race, Wilson Lamb, was heard in her debut recital. Her program included five operatic arias, a group of spirituals, and songs in French and English. Miss Mason revealed a voice of particularly appealing quality, with the mellowness, tenderness and pathos peculiar to voices of her race. Her low tones especially had pleasing richness and depth and her higher tones were good when taken softly. She also has interpretative ability and natural musical instinct. She is inclined to songs of a mournful type, but sings these with genuine feeling and expressiveness. She was at her best in the spirituals—three by Burleigh, and Dvorak's Goin' Home, from the New World Symphony. Miss Mason is endowed with splendid vocal material, and musical feeling and shows admirable training so far, and with further development she should accomplish much in her chosen field. An audience composed largely of her own race received her warmly and several encores were given. At the close of the program Mr. Lamb was called to the platform to share the applause. Cora Wynn Alexander was the accompanist.

## APRIL 10

## Theodore Takaroff

Theodore Takaroff, a very young violinist, gave a recital on Friday evening, April 10, having been presented by Jacques Malkin. His program was very comprehensive and showed excellent teaching, and for one so young it must be considered a successful debut. His technic was particularly fine and he plays with considerable assurance, producing a splendid tone. His program included the Mozart concerto in D major and he closed with a group of modern numbers, Gustave Saenger, Joseph Achron, Fritz Kreisler and J. Leonard being among the composers represented.

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## APRIL 11

## Wilhelm Bachaus

For his final New York recital of the season, Wilhelm Bachaus, at Aeolian Hall on April 11, played an all-Chopin program. All-Chopin programs are not unusual, but Mr. Bachaus' program was. He played the twenty-four preludes of op. 28, changing their order according to a scheme of his own. As the recital began with this group, late comers had a long stand. The D minor, which ends the opus in the composer's arrangement, Mr. Bachaus had advanced near the middle and played it so well that he worked his own undoing; the audience broke in with applause and that gave the latecomers a welcome chance to sit down. Another group was the twelve etudes of op. 25; and he also played the A flat ballade and a waltz and polonaise in the same key. It was what is known in Mr. Bachaus' native land as an Einheits program. It was a program such as only a musician would arrange and it was played with the highest musicianship. It is this very modesty of Mr. Bachaus' playing that has so quickly won him a large following here in America. Never does he strive to make Bachaus prominent at the expense of the composer whose works he is interpreting. His playing was heard by his usual large New York audience and won the heartiest of applause. There were, of course, numerous extra numbers.

## St. Matthew Passion

Partaking more of the character of a religious service than a choral concert (no applause allowed) Bach's St. Matthew Passion was presented at Carnegie Hall, April 11 (repeated at the Metropolitan Opera House, April 14), the Schola Cantorum and a chorus of boys from the Paulist School forming the choral background. Beside these well-prepared forces, Conductor Willem Mengelberg had his Philharmonic Orchestra, with the following soloists: Elisabeth Rethberg, soprano; Mabel Beddoe, alto; Lambert Murphy, tenor; Thomas Denys and John Barclay, basses; Wanda Landowska, harpsichord; Louis Robert, organ, beside these members of the orchestra in incidental solos, Messrs. Guidi, Labate, Apchain, and Amans. It was a colossal array which faced Conductor Mengelberg, but which he commanded with every evidence of complete mastery, attaining results of tone-coloring, of melancholy, of suppressed emotion and grand climax.

At the outset one was struck with the fact that German was being sung, the language in which it was originally composed by Father Bach, for St. Thomas' Lutheran Church of Leipsic, where the present writer heard it annually for four years. One also remarked the use of harpsichord, as written by Bach, instead of a piano, its modern substitute, all of which combined to give the performance unusual features. The lyric beauty of voice of Rethberg, the dignity and clear tone-quality of Murphy, the pathos in the Beddoe voice, the dignity of Denys and Barclay, all combined to make the performance memorable; of course the chorus formed the star feature, the sopranos repeatedly singing high B flats of thrilling quality, and everyone showing thorough familiarity with the task, for such it is if sung properly. Conductor Mengelberg from his high pedestal was as a commanding general, whose wave of the baton caused choral attacks of tremendous effectiveness; a better performance of the work has probably never been heard in New York.

## Guiomar Novaes

Guiomar Novaes was in particularly good form for her recital at Town Hall, Saturday afternoon, when she was heard in an all-Chopin program. She included the Barcarolla (op. 60), the B flat minor sonata, two mazurkas, an impromptu, nocturne and etude and the fantasia (op. 49). Throughout the recital Mme. Novaes employed a consistently beautiful tone. There was unusual depth, sonority and richness to it. At times there was brilliance, too. This popular Brazilian artist, gifted with genuine musical instinct and the temperament and warmth peculiar to her race, placed with emotional fervor and an abundance of rich and varied coloring. Her interpretation of the sonata was a noble and deeply expressive one; indeed, it was a truly moving one. Her rhythm had elasticity and she had excellent dynamic control.

While her performance was distinctly individual, Mme. Novaes maintained the spirit of Chopin and conveyed his message with directness and keen sensitiveness. As for her technique, it goes without saying that it was a most efficient medium for her interpretations. She has admirable facility, clarity, power and assurance. Mme. Novaes, who is always received with enthusiasm, seemed on this occasion particularly to reach the hearts of her hearers and held them from beginning to end. She has, too, a winning personality. There were numerous recalls from her large and delighted audience and the artist responded graciously with a number of encores.

## APRIL 12

## Harry Farberman

Harry Farberman, young American violinist, who created a favorable impression at his two recitals earlier in the season, was heard again in recital at Aeolian Hall on April 12, when he upheld the excellent impression previously made. He opened with Romance in F major, Beethoven, and Preludium, Bach, which he played with dignity and musicianship.

His next number, concerto in D major, Paganini (with cadenza by Emil Sauret), a work which abounds in manifold technical difficulties, was presented by Mr. Farberman with absolute ease.

Group III contained Spanish Dance, Granados; Menuett, Mozart; Hebrew Melody, Achron-Auer; and La Fileuse, Popper-Auer, and for a closing number he played another Paganini selection, Moise Fantasia (for the G string).

Not only does the young violinist possess an unusually well developed technical equipment, but his tone and phrasing are likewise worthy of especial praise. The audience which was large and enthusiastic demanded several encores. Gregory Ashman played sympathetic accompaniments.

## Feodor Chaliapin

Feodor Chaliapin gave his third recital of the season here on Easter Sunday afternoon at the Metropolitan before a large and appreciative audience, chiefly comprised of his

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own enthusiastic countrymen. As usual, this fine artist displayed a voice of intrinsic beauty and presented his varied numbers with temperament, variety of mood and extraordinary expressiveness. According to Mr. Chaliapin's custom, he offered his program from the book of songs that comprises his repertory. In this instance the afternoon's vocal offerings included an aria from the opera, Aleko, the opening number, delightfully rendered; Konchak's aria from Prince Igor; Varlaam's vigorous song from Boris Godounoff, which was recipient of tumultuous applause; The Horn by Flegier, exquisite in content and execution, and Brahms' Sapphic Ode. The second and concluding group served to introduce among other selections, Massenet's lovely Elegy and the tremendously popular Volga Boatman's Song. At last, in response to the numerous requests shouted at him, Mr. Chaliapin presented Mephisto's Song of the Flea which was accorded an ovation.

The assisting artists were Abraham L. Sopkin, violinist, and Max Rabinowitch, pianist, who also acted as Mr. Chaliapin's accompanist. Mr. Sopkin opened the program with a group of four numbers delightfully played, and later, instead of the Paganini selection programmed, offered a portion of a Mendelssohn concerto. He was also warmly received, as was Mr. Rabinowitch in his short piano group.

#### Friends of Music

The Society of the Friends of Music ended the present season at the Town Hall on Sunday afternoon with a concert performance of Gluck's opera, Orfeo, with the society's chorus prepared by Stephen Townsend, chorus master; the Metropolitan Opera Orchestra, Artur Bodanzky conducting, and the soloists—Mme. Charles Cahier, as Orfeo; Marie Sundelius, as Euridice, and Queena Mario, as Amor. To listen to the whole of this work in concert form, especially

when conducted in Mr. Bodanzky's rather precise, cut and dried, unsympathetic manner, is rather a large order. The performance, however, from the mechanical standpoint was excellent and the three soloists all did full justice to their roles. Mme. Cahier's singing of Orfeo showed once again what a mistress of the classic and vocal art she is; Mme. Sundelius' pure lyric voice found opportunity to display its beauties in the Euridice music, and Miss Mario was far more than equal to anything she was called on to sing as Amor. The chorus did credit to its trainer.

#### Hempel Leaves for Coast

Frieda Hempel left New York on April 8 for her six weeks' tour of the Pacific Coast, which opened in El Paso, Texas, on April 13. April 15, she sang in Phoenix, Ariz., and from there she goes to California, her first appearance being in Long Beach April 17. Two appearances in Los Angeles follow—on April 21 she will give her Jenny Lind Concert in the Philharmonic Auditorium and April 23 she will appear as herself in the Biltmore Morning Musicales for the benefit of the Southwest Museum Fund. L. E. Belymer is presenting the prima donna in Southern California, and Jenny Lind concerts are also scheduled for San Diego and Santa Barbara. San Francisco music lovers, still enthusiastic over Hempel's Traviata with the Chicago Opera Company several seasons ago, are to see and hear the prima donna as the Swedish Nightingale on April 30. Miss Hempel then goes to Seattle and Portland and other cities in the northwest.

#### Marjorie Squires to Sing at Granville

Marjorie Squires will sing in Franck's Beatitudes in Granville, Ohio, April 27. The Cleveland Orchestra will supply the orchestral part of the work.

#### Frances Nash Calls Present Concert Methods Anachronistic

The writer had gone to talk with Frances Nash because it was said that she was most enthusiastic about a concert which was given just for children while she was out in her home town, Omaha, Neb. Six or seven thousand children packed the auditorium the morning after Miss Nash had played with the Omaha Symphony Orchestra, and listened delightedly to the very same program which the grown-ups had heard the day before.

The talk aroused the expression from this brilliant young pianist that the children were a wonderful audience, and then came the statement that they made her realize more than ever that society had outgrown the present method of giving concerts, or more particularly recitals. She said in part:

"All the manners and customs of the modern human beings whom, in groups, we call society, are changing. As individuals we are becoming daily, almost hourly, more sensitive, more perceptive and therefore much more exacting. This has its effect in all the arts, but on none of them so much as upon music. By this I mean, of course, not absolute music but music as we measure it, hear it, perceive it, and that of course means upon music as it is interpreted by the musician.

"I was thinking over this the other day when I read that George Bernard Shaw said that no one would trouble to go to a stuffy theater to see a play if he could hear it over the radio. The discussion, the effect of radio upon the concert world, upon the theater, upon the publishing business, seems to me more indicative than we yet see. Isn't radio perhaps just another expression of this change which has come and is coming daily? Isn't radio itself an effect rather than a cause? We hear more, see more, know more (oh, not in the academic sense) than we used to. We are less conventional. We have thrown away our formulas and we experiment with life.

"This applies directly to the concert. I have felt this vaguely for some time, and I was especially conscious of the fact the other day when I went to hear that great artist, Harold Bauer, play, that there is something archaic about the way we give concerts.

"To begin with, it is such exquisite torture for the musician to walk out on to a platform, look into the sea of faces of people all come to hear him 'make music,' and it remains a torture until he gets his fingers upon the piano and finds the music is there—the piano will be gracious and yield up its tone. I have wondered about this, even as I suffered under it. And now I suggest this answer. Music is intimate. Music is mood. Music is revealing. And yet music is impersonal and absolute. The musician's job is to take all those people sitting out in the audience and make them forget themselves, make them forget their neighbors, make them forget that they have come to a concert, and then play for them—let them hear abstract, impersonal music.

"That is why the symphony orchestra is to me the highest expression of music today. It is the most impersonal.

"It seems to me in watching our concert manners and customs we are still too formal. We cling to the ceremonies of our more ceremonious ancestors. They worshiped in smaller concert halls. And we, too, can be jaunty enough in small audience rooms. It is the large hall which challenges both musician and audience. And the challenge is not between audience and artist, but between them and their ancestors. We are clinging to their manners and customs whereas our whole response to music is different.

"Our ancestors, to begin with, were perfectly engrossed with themselves and their own thoughts and their own manners and consequently untroubled by their neighbor's mood. Today we both bother about our neighbor and are conscious of his mood, and it is a wall between us and the music of the musician. We are excessively conscious of ourselves as human beings. Music is the release from this consciousness, but when we gather in concert formation we fairly challenge the artist to release us.

"I know that in challenging the present ceremonial of a concert I should have another to suggest. But I can't even vaguely outline an improvement unless it is to suggest that all artists should appear always with symphony orchestras. These establish the mood, unify the audience and impersonalize the artist, make him a part of one gorgeous expression of music." H. T. T.

#### Engagements for Grace Demms

Grace Demms, soprano, appeared as soloist in Verdi's Requiem at St. John's Church, Yonkers, on April 5, and April 9 she sang for the Consistory at the Manhattan Opera House, New York. On Easter Sunday, April 12, Miss Demms was particularly busy, singing at two services at the Central Presbyterian Church, New York, where she is soprano soloist, and also in Paschal Victor, by J. S. Matthews, in Ridgewood, N. J. May 8 she will sing in Haydn's Creation in Passaic, N. J.

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## FINANCING ENGLISH OPERA IN ENGLAND

### A National Opera Trust Founded—"Old Vic" to Have Second Theater

LONDON.—Two important announcements have been made within a week of schemes to provide big financial support for popular opera, i.e., opera in English, in Great Britain. The first of these provides for the foundation of a National Opera Trust of £500,000 (\$2,500,000), which shall be used to support the British National Opera Company and possibly other opera companies endeavoring to maintain the performance of grand opera "in a manner compatible with the dignity of a great nation." The other is a plan to purchase the old Sadler's Wells Theater in the North of London and turning it into a branch of the Old Vic, devoted for years to the performance of Shakespeare and opera. The Marquis of Londonderry is at the head of the National Opera Trust, while the Duke of Devonshire is chairman of the committee for the purchase of the theater.

In an appeal sent out by the committee of the National Opera Trust, it is stated that it is proposed to form committees in all the large industrial centers, which are ultimately to be most benefited by the scheme. The Trust is constituted as a legal charity and can make subsidies only upon terms which preclude their distribution in any way as profits. The deed provides that the income of the Trust shall be applied to "aid, advance, further, extend and develop, and to stimulate public knowledge of, and interest in, the production and performance in public of grand opera in English throughout Great Britain and Ireland, and the British Dominions."

#### FOR HIGHER STANDARDS

While the Trust Fund is not irrevocably committed to any particular undertaking, it is the intention that the British National Opera Company shall be the first medium of expression of the objects of the Trust. The reason for this decision is that it is the most effective instrument at present existing and the connection is made clear in the following passage from the appeal:

The published accounts of the British National Opera Company show clearly that there exists a remarkable volume of support for opera sung in the native language, as it is given in continental countries. They show also that the cost of presenting grand opera on a full scale with the principal singers available and a large orchestra and chorus is so great as to render some form of subsidy essential in order to counteract the consequences of industrial depression and the varying fortunes of the box office. The need has been long since recognized abroad, where opera always receives state or municipal support. Our intention is to furnish this support by collecting a capital fund, sufficient to yield the necessary subsidy.

Thus, whatever the Trust may be used for later on, the British National Opera will be an endowed institution as soon as the fund becomes effective. It is interesting to read therefore that the B. N. O. C., which has "come near, very near," to making both ends meet, "would be the last to claim that its performances have been all that a musical public has a right to expect." It is to be taken for granted that the artistic level of the performances in future is to be the highest possible. The appeal is signed, besides Lord Londonderry as chairman, by the Earl of Shaftesbury, the Earl of Clarendon, Sir Samuel Palmer, Sir Hugh P. Allen, Sir Landon Ronald and others.

#### THE SECOND "OLD VIC"

As for the plan to extend the activities of the Old Vic it is considerably more modest in scope requiring an expenditure of £60,000 (\$300,000) at present. The "Old Vic," since it received a donation of £30,000 not long ago, is also a "foundation" under the Charity Commissioners. It caters to the wage-earning classes, and under the management of Lillian Bayliss presents opera in English, alternating with Shakespearean drama. Situated in the south of London it entails a considerable journey for the majority of the population living in the north and east. Its chief internal difficulty at present is preparing for opera and drama simultaneously. By the addition of the Sadler's Wells Theater, the two departments would be run alternately in both houses, so that continuous opera throughout the year, alternating between the north and south of London, would be the result.

Sadler's Wells Theater has a longer history than almost any theater in London and was for eighteen years identified with the production of Shakespeare under Phelps. It is a large and beautiful old auditorium and its name was long a household word in London. Here Grimaldi began his career and Edmund Kean recited in it in 1801. Recently it has been used for moving pictures. The appeal for this fund has been issued by the Duke of Devonshire personally and on his committee are the Prime Minister, the Earl of Balfour, the Earl of Oxford and Asquith, Viscount Hambleden, the Bishop of London, Lady Cunard, Sir Thomas Beecham, Dame Ethel Smyth and a number of other famous personalities.

### The Eastman-Rochester American Orchestral Concerts

The invitation sent out by the Eastman School of Music to American composers to submit orchestral compositions brought out no less than fifty-four works which were examined by a committee composed of Albert Coates, Ernest Bloch and Howard Hanson. There is no prize, but the composers of the works chosen are invited to Rochester to have the opportunity of hearing their works properly performed by the Rochester Philharmonic Orchestra. The following composers will figure in the first program, which will take place May 2: Aaron Copeland, Mark Silver and Bernard Rogers, of New York; George F. McKay, Lead, S. D.; William Quincy Porter, Cleveland, Ohio, and Adolph Weiss, Rochester, N. Y. In addition to the chosen numbers, the Philharmonic will play a first performance of a work by Donald Tweedy of the Eastman School faculty. Howard Hanson, composer, and director of the Eastman School, will conduct the program.

### Katheryn Julye Myers a Talented American

Katheryn Julye Myers, of San Francisco, has been awarded a scholarship for harp in the Master School of Musical Art, Lazar Samoiloff, director, and Alice Seckels, manager. She is at present in New York studying with Annie Louise David, who predicts for her an unusually successful career, not only as a harpist but also as a composer and singer. She has been studying at the Juilliard Foundation and was awarded a scholarship both in composition and in voice.

Miss Myers has already composed many songs worthy of being placed on the programs of artists, and judging from

her present progress, it ought only be a few years, at the most, when she will be recognized as one of the best equipped of American artists. She has a splendid foundation, having studied since she was a wee child with her father, Irvin Myers, a musician of ability. She will return to California with Miss David, when the latter goes in June to take charge of the harp department in the Master School of Music.

### New York Critics Praise Hartmann

When Arthur Hartmann was heard in his last New York recital in October, all the papers commented enthusiastically upon his playing. For instance, The World said in part: "Arthur Hartmann returned to Aeolian Hall yesterday in a characteristically thoughtful and scholarly program. It was not all Bach, but the spirit of this master dominated in the E minor concerto and the cicaona for violin alone. It even hung over the lighter numbers at the close—a group which the program writer quaintly varied by calling the Gretschaninoff sketch Chant d'Automne and the Chykovsky work, Autumn Song. Mr. Hartmann played with the fine regard for intonation and the sure and generous contours which have always marked his work. To the complete New Yorker, this note of authority must have brought back the figure of a boy of seven, covered with medals and gravely playing the Mendelssohn concerto in the old Chickering Hall. The gap that bridges these concerts is not very great as musical history goes, but it is enough to arouse a sense of gratification that the years have brought this security to the precarious beginnings of a boy wonder."

The New York American was of the opinion that "his work as a violinist has long held a high place in the esteem of cultivated music patrons. He revealed in his performance of Bach's E major concerto a superb artistry, musicianly understanding of the composer's intent and a capacity for enhancing the various movements with beautiful tone and enticing mood."

### Sinsheimer Quartet at the Saenger Studios

On April 1, the Sinsheimer Quartet inaugurated a brief series of three old-fashioned chamber music evenings, when one can hear a quartet play in the comfort of a home. The spacious Saenger Studio lends itself well to such purposes and was comfortably filled with music lovers who listened with interest to a delightful program, which in-

### C. L. Wagner to Manage Will Rogers

Charles L. Wagner will add to his list of artists for the coming season an attraction altogether unique in the musical field, a combination of Will Rogers, the celebrated American humorist, and the de Reszke Singers. The first appearances of these artists in joint-programs will be between October 1 and December 10 next.

In a recent speech made in London the Prince of Wales was quoted as saying that during his American tour the most interesting man that he met was Will Rogers. Mr. Wagner has made use of this interesting statement by the creation of a very apt phrase he is using in formally announcing to the local managers his new attraction, "The Prince of Entertainers and Entertainer of the Prince." The programs to be presented will be altogether unique in character both musically and otherwise.

cluded the quartet in B flat, Beethoven; Theme and Variations, Gliere; Serenade, Rachmaninoff-Hartmann; Quintet for Piano and Strings, Dvorak. The members of the quartet are: Bernard Sinsheimer, first violin; George Serulnic, second violin; Louis Kaufman, viola; Percy Such, cellist. Arthur Loesser, pianist, assisted in the quintet.

The second of the series took place at the home of Mrs. Arthur Strasser, 344 West 72nd Street, on April 15.

### Antoinette Halstead's Dates

Antoinette Halstead, American contralto, recently appeared with Beniamino Gigli at Scranton, Pa., and Hartford, Conn. She also sang for the Tuesday Morning Club at the Biltmore Hotel on March 17 and likewise met with success. She appeared again with Mr. Gigli at New Haven on April 5, and in Greenwich, Conn., on April 15.

### New 56th Street Branch of Vanderbilt Studios

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# MAUD LA CHARME

### Albert Coates Resigns Rochester Post

Albert Coates has tendered to George Eastman his resignation as conductor of the Rochester Philharmonic. Mr. Coates is leaving his post with the kindest feelings for the orchestra and its backer, as is evidenced by the following excerpt from his letter of resignation:

"I am writing to ask you in all friendship to accept my resignation. After our talk last week, in which you sketched out to me the future policy of the orchestra concerts, I feel that it would not be possible for me to work according to the plans you designated. Every man, I feel sure you will agree, must, in order to do good work, have the conviction that the plan on which he is working is the right one, and this is where I cannot, I am afraid, see eye to eye with you. I do not mean by this to intimate that I criticize your plans. You know the town much better than I do, and I am, therefore, quite willing to accept your judgment in the matter of future policy for Rochester. I, however, personally could not work along those lines. I cannot act against my convictions and you cannot act against yours, and I, therefore, feel that it is better I should leave."

Mr. Coates has led the young orchestra during the greater part of its life since its inception two years ago. In addition, Mr. Coates has done an immense amount of pioneer work in Rochester, having organized the conductors' class, the Rochester junior orchestra, composed of over eighty students, the concerts intine at Kilbourne Hall, etc.

Mr. and Mrs. Coates sailed for England April 15 and his immediate plans include appearances in England and an opera season at the Paris Grand Opera, where Chaliapin

will appear at the same time. Next fall Mr. Coates is going to Barcelona for his annual opera season, during which he will supervise the production of his new opera, *Ashurbanipal*, which is being considered also for other European productions.

### Klibansky Reception for Bohnen

Mr. and Mrs. Sergei Klibansky gave a reception and tea on April 5, in honor of Michael Bohnen, basso of the Metropolitan Opera Company. Their beautiful residence-studio was crowded by friends and admirers who came to pay tribute to the artist and charming man, as well as to the Klibanskys.

Lotta Madden and Lottie Howell, artist pupils of Mr. Klibansky, rendered a short program and were heartily applauded. Among those present were Mme. Cahier, Rafael Diaz, Mme. D'Alvarez, Sascha Jacobsen, Walter Bogert, Kate S. Chittenden, Oscar Saenger, Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. Naham Franko, Mrs. and Miss Neuer, Dr. and Mrs. Riedel, Mr. and Mrs. Yeatman Griffith, Mrs. Simon Frankel, Dr. and Mrs. Goldmark, Mme. Ziegler, Charlotte Babcock, Charles Baker, Mr. and Mrs. Frederick Haywood, Mme. Van Ende, Mr. and Mrs. J. Campbell Phillips, M. B. Swaab, Professor Press, Paolo Martucci, Mr. and Mrs. Cornelius van Vliet, Mr. and Mrs. Leo Katz, Dr. Emanuel Baruch, Edith Ivins, Paul Reimers, William Simmons, Mr. and Mrs. Lazar Samoiloff, Mrs. Irvine, Caroline Beebe, Meta Schumann, Mrs. Hirst, Max Jacobs, Florence Foster Jenkins, Mrs. Leonard Lieblich,

Florence Otis, Mrs. R. L. Brown, Mrs. J. G. Fitzhugh, Alberti, Leroy Tebbs, Mary Ludington, Annie Louise David, Mr. and Mrs. Gardner Lamson and many others.

### Gustafson Has Seven Festival Appearances

Lillian Gustafson, a native of New York, comes from a musical family, both of her parents, who are Swedish, having been singers. The charming soprano's early musical training was secured at the Jamestown Conservatory of Music under the direction of Samuel Thorstenberg. On graduation she came to New York to continue her studies at the Institute of Musical Art, of which Frank Damrosch is director. She graduated from the artists' course at the Institute with the highest honors; the jury for that year



LILLIAN GUSTAFSON.

included Marcella Sembrich, W. J. Henderson, Frank La Forge and George Meader.

Miss Gustafson's numerous appearances have included recitals in New York as well as in other cities. She has been soloist with the New York Oratorio Society, the New York Schola Cantorum, the New York League of Composers, the New York Trio, the Ottawa Symphony Orchestra, Swedish male choruses in New York, Chicago, Boston, Providence, Worcester and New Haven, and at many oratorio concerts.

The soprano is a great festival favorite, her engagements this spring including seven appearances at four festivals. She was booked for three appearances at the Lindsborg Festival, which took place April 10-12. She sang in *The Messiah* on Good Friday afternoon and on Easter Sunday night. Good Friday evening she also was heard in Lindsborg. Miss Gustafson will sing at the Spartanburg Festival on May 6 and at the Greensboro, N. C., Festival May 9. She also is singing twice at the festival of the Northwestern Division of the American Union of Swedish Singers in St. Paul, June 19-20. There will be other festivals in the south and middle west for the soprano this spring.

March 14 Miss Gustafson was soloist at a Liederkrantz concert in New York, and March 21 she sang at a concert given by the American Music Guild. She recently scored a decided success as soloist with the Masonic Choir in Lowell, Mass. Her forthcoming engagements include an appearance on April 29 at the Philadelphia Orpheus Club, Dr. Arthur Woodruff, director, and a concert in East Orange, N. J., May 2. May 14 there will be another engagement under the baton of Dr. Woodruff, as Miss Gustafson will be soloist with the Choral Society of Summit, N. J., of which he is the director.

### Caryl Bensele a "Delightful Singer"

Caryl Bensele recently appeared in concert in St. Petersburg, Fla., in a varied program which included the old classics as well as selections from the modern school. According to the St. Petersburg Times, "Possessing a charming personality and a voice of rich quality and fullness of tone, Miss Bensele proved a delightful singer." Frank S. Dodge, manager of the Hotel Soreno, where Miss Bensele sang, in a letter to the soprano's manager said among other things: "I can tell you quite truthfully that no one has been so well received as Miss Bensele this winter. She has certainly a marvelous voice and a very pleasing personality. If she comes south next winter we shall be interested to be advised." Miss Bensele is an artist-pupil of Dr. Daniel Sullivan.

### Many Orchestra Bookings for Thibaud

Jacques Thibaud, violinist, who returns to these shores next January, is being booked heavily by his managers, the Metropolitan Musical Bureau. So far, Thibaud has been engaged by the New York Symphony, Boston Symphony and Detroit Symphony orchestras. He has recital engagements in Pittsburgh, Appleton, Omaha, Lincoln, Philadelphia, New York, Boston, Chicago and Montreal.

### Louis Graveure Again in Michigan

Louis Graveure appeared in Detroit on March 26, his first appearance in the State of Michigan in four years, legal difficulties with a former management having kept him from appearing in a State where he has one of the strongest followings. These have been adjusted and Mr. Graveure will make four appearances in Michigan next fall under the management of C. J. French, of Flint.

### Alexander Bloch Buys Rare Strad

Alexander Bloch, concert violinist and pedagogue, has just bought a beautiful Stradivarius violin, dated 1702, which was formerly owned by the Viscomte de la Vaille, who had it with him in India when he died there in 1858. Since then it has passed through the hands of several dealers. Mr. Bloch acquired it from an Italian collector.

# HEINZ UNGER

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—Berlin Vossische Zeitung (Dr. Hugo Leichtentritt).

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#### Berliner Morgenpost.

"The young leader, of flaming will, has by virtue of this monumental achievement established his indisputable claim to any prominent conductor's post whatsoever, as one of the most elect."—Rudolf Kastner.

#### Berliner Tageblatt.

"Last Saturday, for the first time in many years, Gustav Mahler's mighty Eighth Symphony, the 'Symphony of the Thousand,' was heard. This event is due to the courageous initiative of Dr. Heinz Unger. . . . One can have only the highest recognition for his achievement, and one may characterize the manner in which the inspired young musician led his ensemble to its goal a conductor's exploit."—Dr. Leopold Schmidt.

#### Vossische Zeitung.

"Heinz Unger, who at long last has vouchsafed us another performance of the 'Symphony of the Thousand,' was convincing as a conductor by virtue of the genuine enthusiasm, the certainty, the superiority, with which he guided this mighty apparatus."—Max Marschall.

#### B. Z. am Mittag.

"Dr. Heinz Unger is one who feels music with fervor in the innermost of his soul, and who gives expression to this devotion with ecstasy. With a firm hand this young man holds the masses together. Instruments and singers follow his most delicate hint."—Dr. Erich Urban.

#### Berliner Börsen-Courier.

"And now Dr. Heinz Unger is the conductor of the Society [of the Friends of Music]. Let us hope that he will gather about him a permanent society of musical friends. He has the necessary impulsive force; he is a true enthusiast."—Prof. Adolph Weissmann.

#### Vorwärts.

"It was an achievement. . . . Ecstatically this fanatic of marvellous enthusiasm throws his temperament against and over the hosts whom he holds in his grip. . . . Highest gratitude for his achievement is his certain reward."—Dr. Kurt Singer.

#### Deutsche Tageszeitung.

"Unger overcame the difficulties of his task with firm ability. He commands the orchestral apparatus, with piano and organ added, with admirable certainty."—Prof. Hermann Springer.

#### Deutsche Allgemeine Zeitung.

"Great firmness of construction and lucid rendition of the highly complicated web of themes. His success and that of the Philharmonic Orchestra, played excellently, was commensurately great."—Walter Schrenk.

Conductor, Gesellschaft Der Musikfreunde (Society of the Friends of Music), Berlin

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### VIENNA

#### Neues Wiener Tagblatt.

"Dr. Heinz Unger, a conductor from the Berlin school, is a musical snake-charmer. . . . A genuine musician of blood, he loves the sharp shadows thrown by a sudden pianissimo upon a forte, loves the contrast which binds violence to tenderness, pathos to elegance, and loves, so it seems, conducting. . . . He is the bewitched magician at the Pult."—Dr. Ernst Desczy.

#### Neues Wiener Journal.

"His technical qualities are extraordinary. . . . All he does is of the exactest precision, sure of aim; and in giving the orchestra every cue with sovereign command, he carries all his players with him, compelling their attention and their zeal. The beautiful orchestral sound, the 'singing tone' endowed the performance with uncommon luminosity."—Dr. E. Bienenfeld.

#### Neue Freie Presse.

"Another symphonic event: making the acquaintance of the young conductor, Heinz Unger. . . . He has without a doubt the fanaticisms, the fine frenzy—that which Goethe calls 'the demoniacal'—without which one cannot perform Mahler. Without which, more correctly, one cannot make music at all."—Rudolf Stefan Hoffmann.

#### Weltblatt.

"Dr. Heinz Unger introduced himself with a finely chiseled performance of Mahler's first symphony as one of the best conductors of the modern mould. . . . It was a great success."

### FRANKFORT-ON-MAIN

#### Frankfurter Zeitung.

"The purely technical side of baton-direction is, with Unger, a matter of course. Thus he wins the freedom to re-create the tone picture in quiet security, out of a sensitive musicality and the penetrating knowledge of the work. . . ."—Dr. Karl Hall.

#### Frankfurter Generalanzeiger.

"Dr. Heinz Unger was the surprise and the gain of the evening. . . . With an almost baffling sureness and maturity he masters the purely technical side. . . . Keenly discriminating intelligence and vivid color sense combine in a happy fusion. . . . The audience, too, found pleasure in this noteworthy and hope-inspiring conducting-talent and spent long-continued applause."—Arthur Holde.



### Herbert Gould Discusses Oratorio

You asked me the other day wherein I believed lay the secret of my success in singing oratorio. The brevity of my answer is because of its simplicity.

Oratorio sets forth "The Word." When one gets at its true significance and projects it—unfolds it—to his hearers so that they feel its message he will begin to get recognition as an authority in oratorio.

The technicalities, intricacies and tradition of score and ensemble are necessarily a part of one's development in this field, and he could scarcely sing its music intelligently until he had mastered them to a very considerable degree. That is to say, fine musicianship is indispensable. But the vital thing, after all, is to dig out the message and give it out in his singing. Every repetition unfolds to me more, in the great works—more of those things which are so frequently slighted; meanings which an audience always gets when understandingly given to them.

For instance: recently I sang in the Messiah in a western university city where all who had a part seemed to be sincerely desirous of "telling the story." The presentation was in consequence carried through at a level considerably higher than that attained by many societies of more numbers and fame with which I have sung. It was not perfection technically, but it was an inspired performance and there was every evidence during and after the performance that the audience of some three thousand felt just that way about it.

There is frequent speculation in our musical journals as to the value of oratorio and as to whether it is on the decline. My experience each season proves to my satisfaction that it meets a real need. Of course, if soloists are indifferent; if the conductor does it differently just for the sake of "being different," then the audience may get a "kick" out of the high and loud spots, but mainly it will be impressed by the fact that an oratorio is full of repetitions and that a presentation of one takes an awfully long time. The real purpose of these great works is the message which they express. It is not to display vocal talent. If these things be kept uppermost in thought, there can be no question about the place and permanence which oratorio will hold in our musical world.

I love to sing the great oratorios. The Creation as a lyric and descriptive work setting forth the creative word which was "In the beginning," Elijah as the great Old Testament drama of the man who with God was always a majority; but as a strictly religiously inspired and inspiring work, The Messiah. I want to tell you of my first experience in singing the basso role in The Creation. It is seldom that one's "first time" falls to him so fortunately as this did to me. It was none other than one of those great out-of-door-next-to-nature pageants which Squire Coop, assisted by the Salt Lake Oratorio Society and Dame Nature herself, used to stage out in Mormon town on the shores of the seven-times-salted-sea!

We were up at the rise, east of the city, on the university campus. Forty thousand people had assembled on the green to hear us, "at the sunset hour," as the program announced. Before us lay the panorama of the city and the Great Salt Lake, like a sheet of molten brass. Back of us and on

either side rose the majestic mountain ranges with the snow peaks up at Brighton, orange and rose in the evening sun. Overhead, the bluest sky I ever saw, shot with a few spars of golden cloud. With all these things and the changing purple of the hills in the softening light, I was sure that Mr. Haydn knew what it meant when he wrote "The Heavens are Telling." They told it all to me right there that night and I've carried it as an inspiration ever since. I sing The Creation better because of that experience. We need to get under the surface of every great work through inspiration, through some great experience or revelation.

English people have said to me: "You sing oratorio like our

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## RHYS MORGAN

English singers," "I haven't heard such singing since I left England," and similar comments. I suppose I might believe my British ancestors had something to do with it if I did not know better. But even though England is sometimes thought of as the home of oratorio, its greatest first interpreters and its traditions, one doesn't have to go to England for his inspiration. That is to be found in the works themselves. The texts convey definite messages. It was to the text that the composer looked for his inspiration. We have both inspired text and musical revelation and so our success depends upon how completely we can comprehend their message and give clearly to our hearers.

### Diaz to Tour Texas

Rafaelo Diaz, tenor, will make a state-wide tour of his home State of Texas next season, devoting the months of January, February and March to appearances throughout the Lone-Star State.

### MUSICAL COURIER READERS

#### Zerffi Challenges Zay to Public Debate

April 10, 1925.

To the MUSICAL COURIER:

In my letter published in the MUSICAL COURIER of March 19, I stated that it would be my last in regard to the controversy with Mr. Zay. I fully intended it should be, for little can be gained by continuing to exchange letters with a man who refuses to recognize facts, but I cannot allow Mr. Zay's letter of March 28, published in your issue of April 9, to go unchallenged.

It is therefore with regret that I must ask for additional space and request you to publish as soon as possible that I hereby invite Mr. W. Henri Zay to meet me in a public debate at a time and place mutually agreed upon, the expenses of this to be divided equally between us. I believe this is the best way to settle this controversy and the public will have opportunity to make its own estimate, which Mr. Zay states he so urgently desires.

Yours truly,  
(Signed) WILLIAM A. C. ZERFFI.

#### Musicale-Tea at Cooke Studio

An informal musicale-tea was held recently in the studio of Edgar M. Cooke, director of the Philadelphia branch of the De Reszke-Seagle School for Singers. A delightful program was given by artist-pupils, with Virginia Snyder at the piano. Moira Casey sang the seldom heard and beautiful Les Guelphe aria by Godard and numbers by Griffes, Widor and Bemberg. Helen Kellogg, soprano, gave the Salome aria from Herodiade and a group of smaller numbers. Rufus Craddock, baritone, sang with excellent effect the Ombra mai fu by Handel and Visione Fugitive by Massenet. April 1, Mr. Craddock began a concert tour of the South. A special treat was provided by Sigurd Nilssen, bass, of the De Reszke Quartet, which has just returned from a tour to the Pacific Coast. Mr. Nilssen, who for the past three years studied with Jean De Reszke, sang a fine arrangement of the Invocazione di Orfeo and closed the program with a splendid rendition of Le Veau d'Or from Faust.

#### Mr. and Mrs. Tamme Sail

Mr. and Mrs. Charles Tamme sailed on April 15, on the S. S. Berengaria. With them is Agnes O'Neill, talented pupil, who will travel and study in Europe. Mr. Tamme had made all his arrangements to be with Jean de Reszke during the summer, in fact the morning that his death was announced Mr. Tamme had received a letter making all final arrangements. Of course their plans have been considerably changed. Mr. and Mrs. Tamme will be away for several months, returning to take charge again of his large class at his residence, 264 West 93d Street.

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## WHERE THEY ARE TO BE

April 16 to April 30

ADDISON, MABELLE: Washington, D. C., Apr. 16.  
 ALOCK, MERLE: Excelsior Springs, Mo., Apr. 23.  
 Hastings, Neb., Apr. 27.  
 Wayne, Neb., Apr. 29.  
 ALTHOUSE, PAUL: Fitchburg, Mass., Apr. 20, 22.  
 ARDEN, CECIL: Princeton, N. J., Apr. 28.  
 BACH CHOIR: Washington, D. C., Apr. 16.  
 BACHAUS: Charlotte, N. C., Apr. 21.  
 Columbia, S. C., Apr. 23.  
 BANNERMAN, JOYCE: Indianapolis, Ind., Apr. 20.  
 BERKOVA, FRANCES: London, Eng., Apr. 30.  
 BECK, HELEN: Germantown, Pa., Apr. 16.  
 Philadelphia, Pa., Apr. 28.  
 CHAMLEE, MARIO: Brooklyn, N. Y., Apr. 24.  
 D'ALVAREZ, MARGUERITE: Vancouver, B. C., Apr. 17.  
 Indianapolis, Ind., Apr. 17.  
 Scranton, Pa., Apr. 30.  
 DAVIES, REUBEN: Springfield, Mo., Apr. 16.  
 DAYTON WESTMINSTER CHOIR: Detroit, Mich., Apr. 18.  
 Cleveland, O., Apr. 20.  
 DEERING, HENRI: Pensacola, Fla., Apr. 16.  
 Washington, D. C., Apr. 20.  
 DIXON, FREDERIC: Washington, D. C., Apr. 20.  
 DOUTY, NICHOLAS: Washington, D. C., Apr. 16.  
 ERROLLE, RALPH: Rock Hill, N. C., Apr. 24.

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(Sulphur Springs is on the Kansas City Southern Railway in the Northwestern corner of Arkansas. It is the site of a Summer Colony. Parents who wish to be near their daughters will enjoy the advantages of this cultural center, as well as the beauties of the Ozarks.)

FAAS, MILDRED: Washington, D. C., Apr. 16.  
 FARNAM, LYNNWOOD: Boston, Mass., Apr. 22.  
 Baltimore, Md., Apr. 28.  
 FLONZALEY QUARTETTE: Portland, Ore., Apr. 16.  
 Seattle, Wash., Apr. 20.  
 Aberdeen, Wash., Apr. 22.  
 Spokane, Wash., Apr. 25.  
 Butte, Mont., Apr. 28.  
 Salt Lake City, Utah, Apr. 30.  
 GANGE, FRASER: Minneapolis, Minn., Apr. 16-19.  
 GARDNER, SAMUEL: Plainfield, N. J., Apr. 28.  
 GIANNINI, DUSOLINA: Havana, Cuba, Apr. 16-18.  
 GIBSON, LAWRENCE CLIFF: Pittsburgh, Pa., Apr. 21.  
 GRAINGER, PERCY: White Plains, N. Y., Apr. 21.  
 Maplewood, N. J., Apr. 24.  
 HAGAR, EMILY STOKES: St. Paul, Minn., Apr. 16.  
 Minneapolis, Minn., Apr. 17.  
 HAYDEN, ETHEL: Boston, Mass., Apr. 16, 17.  
 HEMPEL, FRIEDA: Long Beach, Cal., Apr. 17.  
 Los Angeles, Cal., Apr. 21, 23.  
 San Diego, Cal., Apr. 27.  
 San Francisco, Cal., Apr. 30.  
 HESS, MYRA: Cooperstown, N. Y., Apr. 17.  
 Farmington, Conn., Apr. 22.  
 Riverdale, N. Y., Apr. 28.  
 HILGER TRIO: Brooklyn, N. Y., Apr. 16.  
 Kansas City, Mo., Apr. 16.  
 KITCHELL, ALMA: Hackensack, N. J., Apr. 30.  
 LENNON, ELIZABETH: Ripon, Wis., Apr. 21.  
 LENT, SYLVIA: Paterson, N. J., Apr. 20.  
 LEO, GERALDINE: Brooklyn, N. Y., Apr. 28.  
 LETZ QUARTET: Hartselle, S. C., Apr. 18.  
 Red Springs, N. C., Apr. 20.  
 Winston Salem, N. C., Apr. 21.  
 Hollins, Va., Apr. 22.  
 Greensboro, N. C., Apr. 23.  
 MAIER AND PATTON: Rochester, Minn., Apr. 17.  
 MEISLE, KATHRYN: Oak Park, Ill., Apr. 16.  
 Wilkes-Barre, Pa., Apr. 20.  
 Northfield, Minn., Apr. 24.  
 MELUIS, LUELLA: Madrid, Spain, Apr. 16-19.  
 MERO, YOLANDA: Notre Dame, Ind., Apr. 23.  
 Indianapolis, Ind., Apr. 26.  
 MILLS, MILDRED: Ithaca, N. Y., Apr. 16.  
 MIDDLETON, ARTHUR: Pittsburgh, Kans., Apr. 29, 30.  
 MORGAN, RYSS: Kokomo, Ind., Apr. 17.  
 Pottsville, Okla., Apr. 24.  
 MORGANA, NINA: Salem, Mass., Apr. 16.  
 Medford, Mass., Apr. 26.  
 MUNZ, MIECZYSLAW: Washington, D. C., Apr. 17.  
 Boston, Mass., Apr. 27.  
 MURPHY, LAMBERT: Iowa City, Ia., Apr. 20.  
 PATTON, FRED: Fitchburg, Mass., Apr. 20.  
 Bridgeport, Conn., Apr. 21.  
 Philadelphia, Pa., Apr. 22.  
 Ithaca, N. Y., Apr. 23, 24.  
 PECKHAM, IRENE: Brooklyn, N. Y., Apr. 16.  
 REITER, HILDA: Wilkes-Barre, Pa., Apr. 23.  
 Germantown, Pa., Apr. 27.  
 RIKER, FRANKLIN: Philadelphia, Pa., Apr. 23.  
 RITCH, MABEL: Bridgeport, Conn., Apr. 21.  
 ROMA, LISA: Bridgeport, Conn., Apr. 21.  
 SALZEDO, CARLOS: Philadelphia, Pa., Apr. 16.  
 SEIBERT, HENRY F.: Buffalo, N. Y., Apr. 22.  
 Dayton, O., Apr. 26.  
 SMITH, ETHELYNDE: St. Louis, Mo., Apr. 16.  
 Dubuque, Ia., Apr. 19.  
 SQUIRES, MARJORIE: Buffalo, N. Y., Apr. 20.  
 STANLEY, HELEN: San Francisco, Cal., Apr. 18, 21, 23, 25.  
 STRATTON, CHARLES: Albany, N. Y., Apr. 21.  
 SUNDELIUS, MARIE: Pittsburgh, Kans., Apr. 29, 30.  
 SWAIN, EDWARD: South Hampton, N. J., Apr. 23.  
 THORNTON, RENEE: Mahanoy, Pa., Apr. 29.  
 TITTMANN, CHARLES TROWBRIDGE: Washington, D. C., Apr. 16.  
 VAN DER VEER, NEVADA: Fitchburg, Mass., Apr. 20.  
 VREELAND, JEANNETTE: Cincinnati, O., Apr. 16.  
 Ithaca, N. Y., Apr. 23, 24.  
 Cleveland, O., Apr. 27.  
 WARE, HARRIET: Freehold, N. J., Apr. 24.  
 Paterson, N. J., Apr. 24.  
 Washington, D. C., Apr. 30.  
 WELLS, PHRADE: Warrenton, N. C., Apr. 24.  
 Cleveland, O., Apr. 26-30.  
 WHITEHEAD'S ORCHESTRA: Cincinnati, O., Apr. 21.  
 ZIMBALIST, EFREM: Mahanoy, Pa., Apr. 29.

## Organist Rechlin's Activities

Edward Rechlin appeared in Paterson, N. J., March 11, and Rome, N. Y., March 17. His New York recital will be given at Aeolian Hall, on April 21; he will also play the municipal organ, San Francisco, for one week during July, preceded by a series of recitals on the coast.

## Concert Artists Use Katherine Glen Songs

Betsy Lane Shepherd, concert singer, has been using Mister Robin, by Katherine Glen, regularly on her programs as well as the same composer's barcarolle, Homeward Bound, and many of her concert notices have especially mentioned these songs as the feature of the evening. Another well known artist who regularly uses Katherine Glen's

Twilight is Roland Hayes, to whose style its quiet, tranquil mood is particularly suited, and the song has never failed to make its hit with the large audiences which the Negro tenor attracts. The composer, who in private life is Mrs. Katherine Glen Kerry, is visiting California with her husband for the Easter holidays and will later come East, stopping in Virginia and spending a few days in New York before returning to her home in Seattle.

NEW YORK CONCERT  
ANNOUNCEMENTS

## THURSDAY, APRIL 16

Sophie Braslau, song recital, evening.....Carnegie Hall  
 Singers Club of New York, evening.....Aeolian Hall

## FRIDAY, APRIL 17

Leo Reconi, song recital, evening.....Aeolian Hall

## SATURDAY, APRIL 18

Kitty Cheatham with orchestra, afternoon.....Carnegie Hall  
 Harvard Glee Club, evening.....Carnegie Hall  
 Sascha Helman, piano recital, afternoon.....Aeolian Hall  
 Suzanne Zimmerman, song recital, evening.....Chickering Hall

## SUNDAY, APRIL 19

Pantomime with music, evening.....Carnegie Hall  
 Young Men's Symphony Orchestra, afternoon.....Aeolian Hall  
 Palestine Chorus of Philadelphia, afternoon.....Town Hall  
 Sibyl Mandell, costume recital, afternoon.....Princess Theater

## MONDAY, APRIL 20

Ethyl Hayden, song recital, evening.....Carnegie Hall  
 Rose Mendell Dancers, evening.....Town Hall

## TUESDAY, APRIL 21

Gertrude Bonini, piano recital, afternoon.....Aeolian Hall  
 Edward Rechlin, organ recital, evening.....Aeolian Hall  
 Vladimir Drodzoff, piano recital.....Town Hall

## WEDNESDAY, APRIL 22

Regina Diamond, song recital, evening.....Aeolian Hall  
 Alessandro Talsio, song recital, evening.....Chickering Hall

## THURSDAY, APRIL 23

David Mannes School, evening.....Aeolian Hall  
 John Coates, Shakespeare songs, evening.....Town Hall

## FRIDAY, APRIL 24

La Forge-Berumen Noonday Musicals.....Aeolian Hall  
 Dock Snellings, song recital, evening.....Aeolian Hall  
 Boris Lang, piano recital, evening.....Town Hall

## SATURDAY, APRIL 25

Louise Baylis' Dancers, evening.....Carnegie Hall

## SUNDAY, APRIL 26

Mischa Elman, violin recital, afternoon.....Carnegie Hall  
 Louis J. Cora's Junior Orchestra, afternoon.....Aeolian Hall  
 Amelia Antonucci, song recital, evening.....Aeolian Hall  
 Glee and Choral Clubs of the College of New Rochelle, afternoon.....Town Hall

Novello-Davies Artists' Choir, evening.....Manhattan Opera House  
 Percy Grainger, chamber music recital, evening.....Little Theater

## MONDAY, APRIL 27

Janet Adamson, song recital, evening.....Aeolian Hall

## TUESDAY, APRIL 28

Royal Dammun, song recital, evening.....Aeolian Hall  
 Clyde Burrows, song recital, evening.....Town Hall

## WEDNESDAY, APRIL 29

Gabrilowitsch, Heifetz, Hofmann, Rachmaninoff and Zimbalist, evening, Carnegie Hall  
 Weyland Echols, song recital, evening.....Aeolian Hall  
 International concert, evening.....Town Hall

## Norfolk Proud of John Powell

"Back From Triumphs Abroad, John Powell, Master Pianist, Scores New Triumph at Home." Such was the headline in the Virginian-Pilot and the Norfolk Landmark of Norfolk, Va., on March 24. "No one will question the greatness of Powell's genius," continued the review. "His fingers move over the keyboard of a piano with astonishing grace of movement and touch. He is possessed of tremendous energy and force, and without the slightest prejudice to harmony or tone he can drop in a flash from a crashing crescendo of beautiful sound into a lullaby tone, almost as soft as a whisper. Listening to him one must be convinced that if there is anything more of beauty that can be drawn from a piano the genius of this man could conjure it up. His appearance was an event that will not soon be forgotten by those who were among the fortunate in hearing him."

## Faye Ferguson Becoming Known

Faye Ferguson is a young pianist, born in Ironton, Ohio, who, when she grew up, studied piano at the Cincinnati Conservatory of Music under Marcian Thalberg, making rapid progress and graduating from the artist department of the Conservatory in 1922 with great distinction. Since then she has been playing recitals and concerts through the West and South, meeting regularly with success and receiving excellent notices at the hands of the critics. During the present season she has given over forty recitals. Her appearance as soloist with the Cincinnati Symphony Orchestra was a distinct success.

## John Sample Engaged by German Opera Houses

BERLIN.—John Sample, American tenor, who won a signal success at the Scala last year, creating the leading tenor role in Pizzetti's opera, Deborah e Jael, has been engaged to appear as guest at the Deutsches Opernhaus in Berlin. He made his German debut there as Radames on Easter Monday. Shortly thereafter he will sing in Aida and Trovatore at Düsseldorf, and engagements in other German opera houses are to follow.

## Gradova in Constant Demand

Gitta Gradova, pianist, appeared as soloist with the Cincinnati Symphony Orchestra, March 21 and 22, playing the César Franck Symphonic Variations. After her appearance she left immediately for New Orleans, where she played the Scriabin concerto with the St. Louis Symphony Orchestra (Rudolph Ganz, conductor) on March 28. This month Miss Gradova is engaged for a piano recital, under the auspices of the Mendelssohn Club in Rockford (Ill.).

## Persson Resumes Teaching

Frederic Persson is back again in New York from a tour with Mario Chamlee and is now teaching at his studios. Marjorie Meyer, well known soprano, not only coaches her programs with Mr. Persson but is also being benefited vocally through her work with him.

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## OPERA REPETITIONS AGAIN DELIGHT

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Another Fine Sunday Night Concert

TRAVIATA, APRIL 6

Miss Bori's Violetta is not new here, but it is ever appealing. One takes a real interest in her sad fate and forgets that as highly a consumptive young lady as she would hardly be able to warble the tuneful Verdi roudades with so much vocal freshness and vigor. Lauri-Volpi looks well as the young Germont. If he would remember that his love is intended solely for Violetta's consumption (joke!) and not addressed to the audience, he would be more in the picture. Mr. Volpi has a beautiful voice and a plentiful one and he does not need to sing so loudly all the time as he does. He should listen to the artistic work of a singer like Giuseppe DeLuca, who, as the elder Germont, was an object lesson in what a singer should and should not do. Be it noted that Lawrence Tibbett sang the tiny role of the Marquis d'Obigny and did it as conscientiously as if it were his now famous Ford in Falstaff. Such a thing proves the real feeling for art of the young man. Serafin conducted. All this on Monday evening, April 6.

DER FREISCHUTZ, APRIL 8

On April 8, Der Freischutz was repeated at the Metropolitan with a familiar cast, with the exception of George Meader who sang the role of Max for the first time this season, being in excellent voice. Elizabeth Rethberg was a charming Agathe, and the performance generally was a delightful one, conducted by Bodanzky.

PELLEAS ET MELISANDE, APRIL 9

On April 9, Debussy's opera was repeated at the Metropolitan before a large and thoroughly responsive audience. Edward Johnson and Lucrezia Bori again charmed with the beauty of their singing and the finesse of their acting, always being in the picture. Hasselmans was at the conductor's stand.

FAUST, APRIL 9

Feodor Chaliapin was in a very jolly mood in a special performance of Faust on Thursday afternoon, of which he was the star. He romped and gamboled through the role of Mephistopheles in the utmost good humor, to the great delight of a large and applauding audience. Around him was, with the exception of the veteran De Luca as Valentin, a cast of young singers, Queena Mario, a pathetic figure, though vocally effective, as the unfortunate Marguerite; Armand Tokaty, singing in excellent voice and looking the part of the young hero as Faust; and Ellen Dalossy, a delightful young boy as Siebel. Louis D'Angelo was the Wagner and Henriette Wakefield the Marthe, while Giuseppe Bamboschek conducted.

PARSIFAL, APRIL 10

The usual Good Friday Parsifal at the Metropolitan was as largely attended as ever, and was given, on the whole, a fine performance under the direction of Bodanzky. Laubenthal being ill, Curt Taucher took his place as Parsifal, although still suffering somewhat from his recent fall from the stage into the scene pit. Larsen-Todsen sang the role of Kundry for the first time here, and, it is said, for the first time in German. However, that may be, she was very impressive, especially in the passionate scenes where her histrionic ability came into full play. Whitehill was his usual magnificent self as Amfortas. Gustafson's voice sounded well in the Titulel music. Bohnen was an impressive Gurnemanz. Didur was sufficiently terrifying in the role of Klingsor, and the entire cast worked together effectively to make this a performance of high calibre.

SAMSON AND DELILAH, APRIL 10

Saint-Saëns' Samson and Delilah was presented at the Friday evening performance, with Karin Branzell and Giovanni Martinelli in the leading roles. Mr. Martinelli gave an impressive impersonation of this well known strong man of Biblical fame and sang with his accustomed beauty of tone. Mme. Branzell was effective in her portrayal of the temptress. Others in the cast who aided in giving a well rounded performance were Giuseppe De Luca, Paolo Ananian, Jose Mardones, Giordano Paltrinieri, Max Altglass and Vincenzo Reschiglian. The incidental dances by the corps de ballet were excellent. Hasselmans conducted.

PETRUSCHKA, RIGOLETTO, APRIL 11 (MATINEE)

On April 11, the final performance of Petruschka, to Stravinsky's colorful score, amused and delighted a large audience. The three principals—Rosina Galli, Adolph Bolm and Giuseppe Bonfiglio—were admirable in their work and were cordially received. This was followed by Rigoletto, with Queena Mario, in excellent voice, as Gilda; Lauri-Volpi, a good looking and rich voiced Duke, and Giuseppe Danise, the jester. The latter's portrayal was most interesting histrionically and he gave a volume of good tone to his music. Serafin conducted.

SUNDAY NIGHT CONCERT, APRIL 12

Last Sunday night one of the largest audiences of the season was present to hear the concert offered at the Metropolitan Opera House. There was a splendid representation of artists of the Metropolitan Company. Excerpts from operas were the principal feature. There were parts of the third act of Carmen, sung by Misses Gordon and Anthony and Messrs. Lauri-Volpi and Picco; La Gioconda, with Mmes. Peralta and Telva; also the finale of the first act of Lohengrin sung by Mmes. Rethberg, Branzell, and Messrs. Whitehill, Altglass and Gustafson. Lawrence Tibbett was announced to sing, but owing to illness was replaced by Mr. Gabor, and Mr. Mardones sang the prologue from Mephistopheles. The first number was the overture to William Tell, and the concert closed with the Hymn to the Sun from the opera Iris. The chorus of the Metropolitan sang the last number, with Mr. Setti conducting. Others taking part during the evening were Messrs. Paltrinieri, Schuetzendorf, and Ananian.

### Sevitzky's Second Philadelphia Recital

Fabien Sevitzky, who, on March 17, conducted with success the string orchestra made up of members of the Philadelphia Orchestra, will give a recital (double-bass) in the Settlement Music School of Philadelphia on April 21. Assisting artists will be Maria Dormont, soprano, and Boris Koutzen, violinist. The program includes a sonata by Gail-

lard, concerto by Handel, sonata for bass and violin by Corelli, etc.

### Ralph L. Baldwin Directs Glee Clubs

The Girls' Glee Club and the Boys' Glee Club, both organizations under the direction of Ralph L. Baldwin, appeared in concert at the Hartford Public High School on the evening of March 27.

### Rose Mendell Pupils in Recital

Rose Mendell, dancing teacher, will offer seventy of her pupils in recital at Town Hall on April 20. The dancers

range in age from three years to the much older professional students. Many of her pupils are appearing in Broadway productions and are members of the ballet corps of the large motion picture theaters.

### Concert Singers in Wales for Summer

David Owen Jones, Welsh tenor, and Jeanette Christine, soprano, who have concertized extensively in the United States and Canada, sailed on April 11 for England. After a concert tour in England and Wales extending into August, they will return to this country. Mr. Jones plans to bring back four concert artists with him to be heard here next season.

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# DORMONT

SOPRANO

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Press and public acclaimed Augusta Lenska

Archie Bell in *The Cleveland News*, Feb. 10th, 1925:

"Augusta Lenska scored a big success."

*The Dallas Journal*, Mar. 4, 1925:

"Augusta Lenska's work was the favorite topic of conversation between acts."

*The Washington Post*, Feb. 11, 1925:

"Shared honors with Chaliapin as Marina in Boris Godounof."

*St. Louis Globe Democrat*, Mar. 7, 1925:

"Augusta Lenska, great actress and fine singer, as La Cieca."

*St. Louis Post Dispatch*:

"The best female voices (of the Chicago Civic Opera Company), were those of Edith Macon, Rosa Raisa, and Augusta Lenska."

Miss Lenska will appear at the Ann Arbor and Spartanburg festivals

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### LONDON

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*Daily Mail*.

### PARIS

His playing will never be forgotten.—*Le Matin*.

### MADRID

Manen is without doubt the greatest violin virtuoso of the world.—*Siglo Futuro*.

### ROME

We have never before heard anything like his playing.—*Il Giornale d'Italia*.

### BERLIN

I consider Manen indeed the greatest living violinist.—*Dr. Lederer in Music Signale*.



### NEW YORK

Manen established himself at once as an artist of fine attainments and individuality.—*Times*.

Many see a direct descendant of Sarasate in Juan Manen. His intonation is pure, his technic virtuosic.—*Post*.

### BOSTON

Manen played superbly, with the splendid breadth that results from a fine regard for proportion, and with a respect for the purity of the melodic line in nowise incompatible with emotional warmth.—*Herald*.

He possesses a technic that defies difficulties, however great.—*Post*.

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## GOTHAM GOSSIP

### STELLNER PUPILS SING WELL

Grace Larom Stellner, vocal teacher, gave an interesting pupils' recital in March at her studio in the Metropolitan Opera House building, a reception following. Those who sang were Helene Herman, Martha Nelson, Samuel Gray, Walter Murray, Alma Allen, Ottilie Miller, Dorothy Miller, Gertrude De Gray and Mrs. Percy Daly. All the singers were appreciated in their beautiful work, judging by the hearty greeting and applause which the audience gave them. Mrs. John McClure Chase was the excellent accompanist.

### MME. TOLLEFSEN PUPIL WINS MEDAL

Convincing evidence of Mme. Tollefsen's method of teaching piano is shown in the winning of the medal by her pupil, Eleanor Sherman, a Brooklyn child of nine years, at the Music Week contest in Public School No. 5. She played a Haydn sonata and Schumann's Knight Rupert. This entitles her to enter the Borough contest this month.

### BLIND INSTITUTE ANNIVERSARY EXERCISES

Music forms an important part of the instruction given at The New York Institute for the Education of the Blind, now in its new buildings on Pelham Parkway. April 2, organ solos, a vocal trio and choruses were heard by the invited audience, the soloists being Florence Quinn, William Schroeder and Stanley Wartenberg; class exercises and Act V from the Merchant of Venice were also enjoyed.

### BOARD OF EDUCATION LECTURES AND MUSICAL EVENTS

Between April 8 and April 18 lectures and recitals under the auspices of the Free Public Lectures, Dr. Ernest L. Crandall, director, were scheduled to be given in various schools and lecture centers by the following: Marie Josephine Wiethan, Morris Abel Beer, Winifred Bauer, Brooklyn Chamber Music Society Quartet, and June Mullin.

### NOLD'S EASTER MUSIC, ST. MARY'S P. E. CHURCH

Raymond Nold is conductor of the efficient choir of the Church of St. Mary the Virgin, where on Easter Day special music was presented. This included a Mass by Cherubini, and other choral works by Dvorak, Silas, White and Anerio. Instrumental works heard were by Bruch, Widor, Correlli and Wagner. The soloists were: soprano, Vera Murray Covert; contralto, Dorothy Whittle; tenor, Thomas S. Williams; bass, Edward Bromberg; solo violinists, Elsa Fischer and Isabel Rausch; organist, George W. Westerfield, and conductor, Raymond Nold.

### F. A. OF M. CONCERT

At the concert of the Fraternal Association of Musicians of New York, Louis Lajous, president, held March 24 at studio 810, Carnegie Hall, Samuel Diamond, a blind pianist, played with unusual excellence the following difficult selections: Aufschwung (Schumann), Moonlight Sonata (Beethoven), Valse Caprice (Rubinstein), Polonaise (MacDowell), aiding as encore, Rondo Capriccioso (Mendelssohn). William Burt, tenor, sang admirably Celeste Aida (Verdi), The Glory of the Dawn (O'Hara), and several effective songs by Paul Haeussler, with the composer at the piano.

Salvatore Manetto, an artist-pupil of Christiana Kriens, played a number of violin solos, accompanied by Clara A. Korn, in the performance of which he displayed delicacy and musicianship.

### GRAND OPERA SOCIETY SINGS FOR PORT SOCIETY

At the 141st concert of the Women's Auxiliary of the New York Port Society (Charles R. Scarborough, chairman), the Grand Opera Society, Zilpha Barnes Wood, director, sang the second act of Martha, with Edna Craig Bianchi, Belle Fromme, Augustus Post, Manuel Tanenbaum and Tito Venturi.

The program was of an international character: Great Britain was represented by Sir Harry Gloster Armstrong, H. B. M. consul general; France by M. Maxine Mongendre, consul general de France; America by Hon. Henry Morgenthau, ex-ambassador to Turkey, who gave salutations to each other. Justine Laurie and Fely Virginie Clement, with Vera Eaken at the piano, sang groups of songs; Anna Fregosi, Officer d'Academie, directed a group of children in dances. Guests of honor representing many prominent societies of Great Britain, France and America were in the audience.

### BRICK CHURCH CHOIR SINGS CRUCIFIXION

Bach's St. Matthew Passion was sung by the choir of the Brick Church under the direction of Clarence Dickinson on Palm Sunday, with Inez Barbour, Rose Bryant, Charles Stratton and Frank Croxton as soloists, and the choir of the Park Avenue Presbyterian Church, William T. Rutherford, director, as Chorale Choir.

Stainer's The Crucifixion was sung at the Friday noon hour of music at the Brick Church on Good Friday under Dr. Dickinson, with Robert Quait, tenor, and William Simmons, bass, as soloist.

### THURSBYS GO TO FLORIDA

Emma Thursby and her sister, Ina Thursby, have gone to Florida, making the trip by water on the S.S. George Washington. Miss Thursby, who has been steadily improving in health, hopes to be greatly benefited by her stay in Florida. They will visit Mrs. David Todd (wife of the astronomer) at her beautiful place at Coconut Grove, near Miami, for one month, and then visit their brother at Merritt on the Indian River until June, stopping at Palm

Beach to spend a few days with Mrs. Charles Cragin; they expect to return to New York on June 1.

### MUSIC WEEK PRIZE WINNERS

Unusual pianistic talents continue disclosure at the various New York Music Week contests. At Bay Ridge High School, March 28, little Ethel Effenbein, age eleven, played best among twenty pianists, and was also the best prima vista reader, being awarded the mark of 90 by judges Williams and Riesberg; Margaret Bond White was chairman. Ruth Johnson, a blind girl, played Bach and Chopin music so well that she was the next highest, receiving 82.

At the Queens Borough Contest, March 31, Elsie Eckert was marked 87, and Viola Reasner 86, this giving them silver medals, and bringing them into the final Interborough Contests. Judges were Carl M. Roeder, Louis Williams and F. W. Riesberg, with Leonora Purple as chairman.

### N. Y. SCHOOL OF M. AND A.

Hans Dressel, cellist, playing The Swan, Fountain, and an encore, was the highly enjoyed feature of the April 2 weekly concert at the New York School of Music and Arts; he is a member of the faculty, and plays with authority. Ruth Wiland, a newcomer, and the Misses Hitch and Henderson, the last two in a vocal duet, gave interesting and well sung numbers. Josephine Holtschl, pianist, played with much fluency and poetic spirit, Romanza (Sibelius) and Frühlingsrauschen (Sinding), and Anna Roesch showed steady technique and understanding in a Bach excerpt. Others who have been heard frequently were Leona Paul, Emily Dabney, Avis L. McClean, James Ross (violin), Harriet Garlinger, and the sisters Regaluto, Mr. Warner playing accompaniments.

### MUSIC WEEK DISTRICT AWARDS

Nelson Plutzer, marked 88, and Sarah Gorelick, marked 84, received highest awards at District 39, Public School 84, Brooklyn, at the contest of April 4, the judges being Arthur Newstead and F. W. Riesberg. Eighteen pianists were entered, ranging from eight to eighteen years of age, playing works by Clementi, Haydn, Grieg, Beethoven, Mendelssohn and Chopin. The assurance and advanced technical accomplishment of the two winners, who were given the bronze medal, and entitling them to enter the elimination contest, was remarked.

### Edwin Hughes' Pupils Successful

Edwin Hughes, in addition to being one of the best known pianists America has produced, is a teacher of international reputation. He was formerly assistant to Theodore Leschetizky in Vienna, and after three years in the Austrian capital spent four additional years as a full-fledged artist in Munich, concertizing during the time throughout Central Europe and numbering among his pupils graduates of leading European conservatories, besides many American students.

After his return to America he was one of the principal members of the faculty of the Institute of Musical Art in New York for six seasons, during which time his pupils appeared more often with the orchestra of the Institute than those of any other member of the piano faculty. Also the number of artist graduates from his class exceeded that of any other teacher there.

Within the past few seasons Mr. Hughes' pupils have appeared with orchestras in New York no less than twelve times, as well as with the Detroit and Minneapolis symphony orchestras, and always with outstanding success. During the last three seasons nine Aeolian Hall recitals have been given by them. He numbers among his students many of the most brilliant young concert pianists in America, while as teachers his pupils hold important positions as directors of music and leading members of the faculties of many of the best known colleges, schools, and musical institutions throughout the country.

### Mme. Lowe Hears of Pupil's Success

Word comes from Ralph Penbleton, tenor, pupil of Mme. Lowe, who is on a southern tour with Blossom Time, that he sang for a meeting of the Rotary Club in Joplin, Mo., with success. He was recalled to sing three encores for each of the two groups of songs and was highly commended by the president who said he was a real artist and possessed one of the loveliest voices he had ever heard.

### Crooks Again to Sing in Detroit

Richard Crooks will be soloist with the Detroit Symphony Orchestra in two performances of Mahler's Lied von der Erde next season. Contracts for these appearances, the tenth and eleventh which the popular tenor will have filled with this orchestra during three seasons, have just been signed by his managers, Haensel & Jones.

### Van der Veer for Cincinnati Festival

Nevada Van der Veer will appear at the Cincinnati May Festival this season, making several appearances during the nine days of the Music Festival, from May 1 to 9.



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# EIGHTEENTH NATIONAL SUPERVISORS' CONFERENCE HELD IN KANSAS CITY

Mabelle Glenn Praised for Splendid Work—Symphony Orchestra Participates—Well Known Speakers Heard—Children of Local Schools Appear to Advantage—Glee Club Contest Proves Interesting—Other News

KANSAS CITY, Mo., April 5.—The eighteenth session of the National Supervisors' Conference, of which William Breach, director of public school music at Winston-Salem, Mass., is president, was held here from March 30 to April 3 and opened with registration of delegates and various round table discussions during the day, all coming together for a banquet at Hotel Muehlbach at 7 P. M., followed by dancing and community singing in the hotel. Addresses and discussions at round tables were led by the following speakers: Dr. Sigmund Spaeth, New York City; Agnes Fryberger, Minneapolis, Minn.; Mrs. Max Oberndorfer, Chicago, Ill.; Harold Loring, New York City; George Gattlan, New York City, and William Arms Fisher, Boston, Mass.

## CHILDREN'S CONCERT

The children's concert, Tuesday afternoon in Convention Hall, given by 4,000 children of fifth, sixth and seventh grades of Kansas City schools, under the direction of Mabelle Glenn, with Virginia French accompanist, was a



MABELLE GLENN.

Supervisor of Music of the Kansas City, Mo., public schools.

revelation to thousands in the audience. The tone quality was the outstanding feature. Miss Glenn has the ability to bring out not only the technical side of the art but the children seem bursting with the love of song. The program was chosen from the 1924-1925 course of music in the Kansas City public schools. Among the loveliest numbers were the Art Songs written by W. Otto Miessner of Milwaukee, Wis. Ellis De Long, thirteen years old, was the soloist for the afternoon. He has a clear, high soprano voice full of tenderness and used it with remarkable artistic sense for so young a child.

Of particular interest were the two negro Spirituals sung by the sixth and seventh grade children from the negro schools, Blanche Morrison, director. Oh, Didn't It Rain had to be repeated to still the applause.

In Ocean Town, from the song cycle by W. Otto Miessner, At Sea, was sung by Esther Darnall, the well-known Kansas City contralto, who, too, seemed inspired and reflected the atmosphere exhaled by the children. Upon carefully watching the Director, Miss Glenn, perhaps the secret of this atmosphere was discovered, for she has the gift of drawing out the best from the children.

## GLEE CLUB CONTEST

At 8:30 P. M., in Convention Hall, was held the twelfth Annual Inter-High School Contest of Girls' Glee Club, Boys' Glee Club and Mixed Chorus under the following directors: Westport High School, Effie Hedges; Central High School, Mari Whitney; Northeast High School, Frank Chaffee; Manual Training High School, Harry W. Seitz.

Following the contest, The Bobolinks, by Carl Busch, was sung by 500 children, directed by the composer, accompanied by the Kansas City Symphony. Solo parts were sung by eight boy and girl sopranos. The cantata is tuneful and well adapted to the child voice.

The honors in the contest fell to Mr. Seitz and his students, Manual Training High School winning first place in the Girls' Glee Club and Mixed Chorus, enabling them to compete in the Mid-West Contest. Mr. Chaffee and his students won first place in the Girls' Glee Club.

## MID-WEST MUSIC CONTEST

The Mid-West Music Contest in Convention Hall on April 3 closed the conference. Missouri, Kansas, Iowa,

Nebraska and Oklahoma were the States represented.

The quality of work being done in the public schools of the country in choral singing, orchestra and band would indicate more rapid strides in the development of this art than many realize. Surely the next generation will have no problem securing interested support of symphony orchestras nor lack adequate talent for same. With such remarkable opportunity in the public schools, America will claim her place in the musical universe.

E. H.

## Coast Tour for Tony Sarg's Marionettes

Tony Sarg's Marionettes, under management of Ernest Briggs, will start their seventh season early next October, playing at that time in the vicinity of New York and along the Atlantic Coast line. Treasure Island, which played about one hundred and eighty dates last season, will be repeated, and for the matinee there will be a version of The Pied Piper of Hamelin. Another feature of the matinee will be a piano recital impersonation of Paderewski. At the end of the season the Tony Sarg Marionettes will be put on in New York City for a long run.

## Newark Hears Mauro-Cottone's Song of Devotion

A splendid rendition of Dr. Mauro-Cottone's Song of Devotion (Mendelssohn's first organ sonata arranged for solos and chorus of mixed voices) was given by Walter Peck Stanley and his choir at the North Reformed Church, at Newark, N. J. The performance was very well received. Mr. Stanley and his choir were at their best and showed a fine understanding of the beautiful and effective score.

## Mme. Cahier with Detroit Symphony

Among the engagements already booked for Mme. Charles Cahier next season is an appearance with the Detroit Symphony Orchestra, Ossip Gabrilowitch, conductor, on December 31, as the contralto soloist in Mahler's Lied Von der Erde.

## Dorsey Whittington a Busy Pianist

Dorsey Whittington, concert pianist and teacher, finds his time well divided between teaching and filling concert engagements. Some of his March dates were as follows: 23, Greenville, S. C., at Greenville Women's College; 26, a joint recital with Hilda Kramer of the Vienna Volksoper, at Aeolian Hall, New York City; 27, New Brunswick, N. J.;

29, and 30, Washington, D. C.; 31, Baltimore, Md. He also has several engagements booked for April and May.

## NATIONAL HARPISTS' CONVENTION

(Continued from page 18)

its fifth annual meeting. Delegates came from twelve States; New York, Pennsylvania, Michigan, Illinois, Texas, Kentucky, Rhode Island, Connecticut, New Jersey, Ohio, Indiana and Ontario, Can. There were the routine reports and much discussion regarding reduction of dues, a change of name from National to International and the Scholarship Fund. No decision was reached. Applications for membership were received from Japan and China.

In the afternoon there was an open forum presided over by Van Veatchon Rogers. There was much discussion over harp strings and appropriate chairs and music stands, questions of importance to harpists. There was also a solo played by Florence Stetler of Detroit.

The convention closed with a banquet at which Mr. Rogers was toastmaster. Responses were given by Mr. Salzedo, Helen Burr Brand, Ralph Holmes, Dr. Frank Johnstone of Lyon & Healy, and Herman Baumgras of Wurlitzer's. There was also a program which included a moving picture of Mr. de Stefano playing a solo. Numbers for two harps were played by Messrs. Salzedo and de Stefano, for two Irish harps by Messrs. Rogers and Cameron and a solo by little eleven-year-old Marcia Johnston of Chicago.

Unfinished business was completed. A reduction of dues was decided, five dollars for professional members and three dollars for students. Three scholarships were also arranged; one for Providence, one for Indianapolis and one for Detroit.

The convention was voted a most successful one by all present and reflected great credit upon the local committee and the fine executive ability of its chairman, Helen Brand. The 1926 National Harp Convention will be held in California.

J. M. S.

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## CHICAGO TAKES TO JAZZY RHYTHM AS WHITEMAN'S ORCHESTRA PLAYS IT

Auditorium Overpacked and Audience Most Enthusiastic—Navaes Gives an All-Chopin Program—John McCormack Again Thrills With His Artistry—Chicago Symphony Features Gliere Work—Clara Clemens' Fourth Historical Program—The Stults in Recital—Columbia School Concert—Madrigal Club Offers Prize—Heniot Levy Club Meets—Other News

Chicago, April 11.—Paul Whiteman and his orchestra over-packed the Auditorium on their return engagement, April 5, when rows of chairs had to be added in the orchestra pit and hundreds of people turned away, unable to secure tickets. On the same afternoon, Guiomar Navaes filled the Studebaker Theater.

### WHITEMAN'S ORCHESTRA.

Paul Whiteman and his orchestra have established themselves in the hearts of music lovers in giving most of them what they want to hear and educating others in the so-called high-brow music. That the majority of the audience preferred numbers that are popular and have been recorded was evinced by the rapturous plaudits heard after numbers by Leo Fall, Irving Berlin, Rudolf Friml, Gaskill-Donaldson-Horther, Isham Jones and Vincent Rose—selections that made the feet restless with a desire of getting up and grabbing one's partner for a little dance, yet Leo Sowerby's Synconata pleased the laymen and music lovers equally well. In this number Sowerby proved to be at his best. He knows how to write jazzy rhythm without setting down such banalities as we have been made to hear from some jazz-orchestras. His Synconata is very witty and reveals the sense of humor of the composer, whose music is entertaining and clever to the extreme. It will be in this new sphere of endeavor that young Sowerby will make his name best known. His idiom, which in a large measure is his own, is best set down in music in which he can express his own views on music which he considers American. Sowerby does not imitate, he cre-

ates, and the work superbly played by the Whiteman Orchestra made a deep impression on the listeners. No doubt the new composition will be inscribed on many programs, and often played by Whiteman and his men. It was accorded a rousing reception by the audience.

### GUIOMAR NOVAES.

Heard in an all-Chopin program, Guiomar Navaes delighted her legion of admirers. Navaes is probably not the Brunnhilde of the piano, but she is the Longfellow of the keyboard. She is not a specialist, as she plays all of the piano literature equally well. Thus she could render a Beethoven program as well as she did her Chopin and all with that delicacy and that beauty of tone and that elegance in interpretation that have placed her in a class by herself among the pianists of the gentle sex. Navaes never tries for effect. She is a real sincere artist, one of great imagination and one who is sure to become more and more popular year after year. This reviewer is one of Guiomar Navaes' most fervent admirers. He reveres at her shrine, for she gives him, as she does the majority of those who listen to her, reason for enjoying anew such numbers as the sonata in B flat minor, which many pianists do not like; four preludes, the impromptu in F sharp, two mazurkas and the etude, No. 12. All those numbers were among those inscribed on Navaes' program and she played all of them exquisitely. Her success was complete and her return next season is already assured.

### COLUMBIA SCHOOL CONCERT.

The Columbia School of Music, of which Clare Osborne Reed is the director, gave its second concert of the Symphony School Orchestra, under the direction of Ludwig Becker, at Orchestra Hall, on April 7. The vast hall was filled with friends and admirers of the institution founded some twenty-five years ago by its present director and president.

The Columbia School Symphony Orchestra is made up of students of the school with the exception of the brass and woodwind sections. Heard in such numbers as Wagner's overture to Rienzi, Goldmark's Symphonie Rustic Wedding and four Indian pieces, two of them by Carl Busch, A Chippewa Love Song and A Chippewa Lullaby, and two by Charles S. Skilton, The Deer Dance and War Dance, it proved an instrument of great flexibility and accuracy. Ludwig Becker has long ago demonstrated his worth with the stick, and he has trained his young serious students in a manner entirely to his credit, to that of the school and of the players that form his orchestra.

Professional artists, members of the Columbia School of Music, were the soloists. Alfred Wallenstein, who is first cellist of the Chicago Symphony Orchestra, played Golterman's violoncello concerto in A minor. In this number, the work of the orchestra was again most efficient as they gave splendid support to the soloist who played the concerto superbly, and at the conclusion of the number Mr. Wallenstein was applauded to the echo. Raymond Koch, of the voice

department of the Columbia School, sang Avant de Guitter, the aria given to Valentin in Gounod's Faust, which selection for some inexplicable reason was sung in Italian. Why not in English if Mr. Koch is not conversant with the French language? His second offerings were two songs from the pen of Arthur Oglesbee, pianist, composer and lecturer, also a member of the faculty of the Columbia School of Music and his Mystic's Prayer and Nocturne are two happy additions to the song literature. Parthenia Vogelback, a member of the piano department at the school, played Grieg's concerto in A minor and made a deep impression on her listeners. Miss Vogelback disclosed a facile technic and drew from her instrument a beautiful tone. She is very pleasant to look at and her stage deportment could be taken as a model. She scored heavily and justly so.

### CLARA CLEMENS' HISTORICAL PROGRAM.

Clara Clemens, soprano, gave the fourth of her series of seven historical programs at Kimball Hall on April 7 and scored again an enviable success.

### JOHN MCCORMACK AT ORCHESTRA HALL.

John McCormack gave another song recital at Orchestra Hall, April 8, under the local concert direction of Wesels & Voegel. He sang his program as he always does, with that mastery, that unrivaled English diction, and that clarity of tone that have placed him in a class by himself. As usual, there was not a seat to be had when he first made his appearance on the stage, which by the way also held many listeners. McCormack will give his last Chicago recital of the season on Sunday afternoon, April 19. The recitalist was well supported by Lauri Kennedy, cellist, and Walter P. Zimmerman, organist.

### CHICAGO MADRIGAL CLUB PRIZE.

The Chicago Madrigal Club announces its twenty-third annual competition for the best setting of the poem, In the Merry Month of May. Recognizing the value of this competition to American music, the W. W. Kimball Company in 1905 endowed the Chicago Madrigal Club with an annual prize of \$100 to be given to the successful competitor. Conditions of the competition can be had, as well as the poem, by addressing the conductor of the club, D. A. Clippinger, 617 Kimball Building, Chicago. The manuscripts must be in his hands on or before September 15 and the award will be made on October 15. The jury for the award is composed of Dr. Walter Keller, J. S. Fearis and D. A. Clippinger. The composition winning the prize will be produced by the club at its second concert of the season 1925-26.

### WALTER SPRY FOR ALABAMA COLLEGE.

Walter Spry has outlined an elaborate scheme of class lessons for his work as guest teacher at Alabama College, beginning June 17. There will be five lectures devoted to various phases of technical development, and five lectures devoted to the best literature from Bach to the present day. Mr. Spry will illustrate these lectures with piano selections especially useful as teaching material.

### THE SYMPHONY CONCERT.

Gliere's symphony, Ilia Mouroumentz was the back-bone of the Chicago Symphony program given on April 10 and 11. The work has been reviewed often in these columns since it was first made known to Chicagoans, and nothing need be added here to what was reported at the time of its Chicago premiere, only that at its third hearing here the work impressed even more favorably than heretofore—this probably due to the manner it was rendered by the orchestra under the forceful reading of its leader. Rimsky-Korsakoff's Russian Easter seems pale beside the Gliere stupendous work, and even the familiar Good Friday Spell from Parsifal with all its tonal beauties, sounded thin after the Gliere thunderous noises. All the numbers were superbly rendered and the concert enjoyed as one of the best of the present season.

### ROSENFELD BELIEVES IN ADVERTISING

Our good friend and colleague, Maurice Rosenfeld, is a staunch believer in advertising—witness the advertisement that he ran in the program of the Chicago Symphony Orchestra. After informing the musical public and others

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Cantata "EVERYMAN" by DAVIES, Short  
Choruses and a Selected Group of  
Songs by ARTHUR KRAFT.  
The Choral Society will be assisted by Members of the  
Chicago Symphony Orchestra and  
LOIS JOHNSTON, Soprano ARTHUR KRAFT, Tenor  
EDNA SWANSON VER HAAR, Contralto CARL ROLLINS, Baritone  
ALLEN W. BOGEN, Organist



that he is the director of the Maurice Rosenfeld Piano School and giving the names of several talented pupils, the well known piano instructor also gave the information that he is the music critic of the Chicago Daily News.

#### AMERICAN CONSERVATORY NOTES.

Dr. Wilhelm Middelschulte accepted an invitation to conduct a master class in organ playing, primarily for artistic performance of the master works of Johann Sebastian Bach, to be held in Berlin, Germany, during the months of May and June. This engagement is under the official auspices of the Prussian Department of Science, Art and Popular Education. Dr. Middelschulte will return June 25 to resume his work at the summer session of the conservatory.

Klare Marie See, of Springfield, Ill., a former artist-pupil of the Conservatory, is arranging a Grand Opera Review to be given by her pupils in connection with National Music Week. Advanced piano pupils of Olga Kuechler and voice pupils of Carl Songer will present a program at Kimball Hall, Saturday afternoon, April 18. The children's classes in expression of A. Louise Sues will give a performance of Little Lord Fauntleroy, by Frances Hodgson Burnett, at Kimball Hall, Saturday afternoon, April 25.

The registration of students for the master classes of Josef Lhevinne and Delia Valeri is unusually large, exceeding that of any previous season.

A number of particular interest at the recital given at Kimball Hall, April 4, was a Suite Antique for two violins by Albert Stoessel, played for the first time in Chicago by two artist-pupils of Jacques Gordon—Reuben Marcus and Charles Sindelar.

#### THE STULTS IN RECITAL

During the week of April 6 (every afternoon), at Lyon & Healy Hall, Monica Graham Stults, soprano, and Walter Allen Stults, baritone, appeared in a joint song recital. The program opened with Mr. and Mrs. Stults singing duets by Schindler and Foote, in which they scored their usual big success. Duettists par excellence, they always give entire satisfaction, their voices blending beautifully; likewise their interpretation, and so La Camargo and A Song From the Persian had as distinguished interpreters as could be desired. Then Mr. Stults sang Der Wanderer, by Schubert, Ferrata's Night and the Curtains Drawn and Cox's To a Hilltop. His enunciation of English, his native tongue, is as pure as that of German. His voice has taken on volume since last heard, without losing any of its former freshness and clarity. He scored heavily in those three selections.

After a short intermission, Mrs. Stults came back to the platform and sang Come Out in the Sweet, Spring Night by Gilberte; Memory, by Ganz, and Wind Flowers, by Josten. Mrs. Stults is often heard in Chicago, and after each new hearing she strengthens the splendid impression created at the previous performance. She is one of Chicago's leading sopranos and has established herself firmly with the concert goers in this city, as she has in every city she has sung in. Their next offering as duettists were You, and Neath a Violet, two little lovely songs from the pen of Ruth Reddington Griswold, a composer of Evanston, who has written and dedicated them to Mr. and Mrs. Stults. Those two numbers which, heard recently at the annual recital of the Stults, were even more interesting on second hearing. The balance of the program was not heard by this reviewer. It contained three other groups—one in which Mr. Stults sang selections by Densmore and Russell; one by Mrs. Stults, including songs by Besly, Sackowsky and Terry. The printed program concluded with two duets, Serenade by Schubert and Cadman's Love Like the Dawn Came Stealing, sung by Mr. and Mrs. Stults. The recitalists had the good fortune to have at the piano, Harriet Rutledge, whose artistic accompaniments have been praised previously in these columns and deserve praise again on this occasion.

#### ALEXANDER KIPNIS A BENEDICT

Mr. and Mrs. Heniot Levy have sent out announcements of the marriage of their daughter Mildred Eleanor to Alexander Kipnis, on April 7. Mr. Kipnis is the well known bass-baritone of the Chicago Civic Opera and now under the management of Arthur Judson. Mrs. Kipnis is the daughter of Mr. and Mrs. Heniot Levy. Mr. Levy is the well known pianist, pedagogue, and associate director of the American Conservatory. Congratulations to the newlyweds!

#### BUSH CONSERVATORY PRIZE CONTEST.

The following well known Chicago musicians and critics will serve as judges in the annual prize contest of the Bush Conservatory, to be held at Orchestra Hall, Thursday evening, April 30: (piano contest) Alexander Raab, Maurice Rosenfeld, and Howard Wells; (voice contest) Francesco Daddi, Herman Devries and Adolf Muhlmann; (violin contest) Ludwig Becker, Jacques Gordon and Harry Weisbach. The prizes to be awarded have been generously donated by two leading Chicago music houses. The Moist Piano Company will give a Henry F. Miller grand piano to the winning vocalist, and the A. B. Chase Company, through the Moist Piano Company, has donated an A. B. Chase grand piano to the successful pianist. The violin students will compete for a fine old violin given by Lyon & Healy. The preliminary contest for these prizes were judged by the following prominent Chicago musicians: (piano contest), Theodor Sturkow-Ryder, Silvio Scionti and Walter Spry; (voice contest) William Roeppler, Lucille Stevenson and Louise St. John Westervelt.

#### CRAMER MANAGEMENT ANNOUNCEMENT

Kathryn Browne, busy young contralto, is very popular with the Rotary Clubs wherever she sings, and they are most enthusiastic about her. She was invited to sing this week when the Mother Club of Chicago broadcasted its annual message to the Rotary Clubs all over the country. She has returned to Chicago having appeared recently in Aurora (Ill.), Cedar Rapids, Iowa City, and Davenport (Iowa), Manhattan (Kans.) and Battle Creek (Mich.).

Jose Mojica, Chicago opera tenor, has been reaping his customary success in concerts in Decatur, Ill.; Fayetteville, Ark.; Denton and Sherman, Tex.; Conway, Ark., and Oxford, Miss. Later he will go to New York to make recordings for the Edison Phonograph Company.

#### BROADCASTING FROM BEDUSCHI STUDIOS

A concert will be given on May 24 at Kensington, Ill., for the Ordine Figle D'Italia, by artist-pupils of Umberto Beduschi. Those who will participate will be Lotti Friedman, coloratura soprano; Sylvia Peterson, lyric soprano;

John Panegasser; William Rogerson, tenor of the Chicago Opera, and William Bulthuis. Amanda MacDonald will be the accompanist.

#### NEWS NOTES OF THE GUNN SCHOOL

Naomi Cullen, pupil of Stuart Barker, has been appointed soloist and director of the First Presbyterian Church of Libertyville, Ill.; Miss Cullen was recently very successful as the prima donna in the operetta, The Belle of Barcelona, by Charles Ross Chaney. Elizabeth Guerin, of the Gunn School faculty, has charge of the children's choruses for the Civic Music Association, at Armour Square, Davis Square, Fuller Park, and Russell Square; these choruses will take part in the coming spring festival of the Civic Music Association, the latter part of April. Sonia Skalka, Kunigunda Corwin, and Margaret Florey, artist-pupils of Glenn Dillard Gunn, Jean B. Griffiee and Sophia Swanstrom Young respectively, gave a program for the Medill High School, on Friday, March 27.

Lee Pattison will complete his concert tour in association with Guy Maier for this season, and will resume his teaching at the Gunn School on April 9, continuing throughout the summer.

Glenn Dillard Gunn, president of the Gunn School, will conduct master classes both in Chicago and at the MacPhail School in Minneapolis this summer. Mr. Gunn goes to Minneapolis, April 18, to conduct an opera performance by artist students of Jean B. Griffiee, who will be supported by the Minneapolis Symphony Orchestra.

Jean B. Griffiee, of the Gunn School faculty, was represented by ten professional students at the Easter services at important churches this season, many of them outside Chicago. Of these, one may mention James Young, tenor, specially engaged as soloist for Palm Sunday and Easter Sunday at the Episcopal Church, Stillwater, Minn., Harold Janeky, tenor, soloist at the Pro Cathedral, Minneapolis, Minn.; Richard Rodgraf, tenor, specially engaged as soloist at the Trinity Baptist, Minneapolis, Minn. Cassie Allers, soprano, soloist and director of music at the University Baptist Church, Minneapolis, Minn., will be heard in recital in La Crosse, Wis., on April 15. Inez Williamson, solo soprano at the Harriet M. E. Church, Minneapolis, Minn., and Alice O'Reilly, contralto, were engaged for two programs in Austin, Minn., the week of March 30.

Techla May Knoll, also of the Gunn School faculty, was represented by her artist-pupil, Adeline Masterson Boehler, soprano, in a concert at the Sinai Center on April 14. She was accompanied by Beulah Blye Mowers, artist-pupil of Glenn Dillard Gunn. These artists also broadcasted on the Daily News Radio program on April 7. Betty Pelcher, soprano, artist-pupil of Techla May Knoll, will be soloist in the Easter services of the Mandell M. E. Church, Austin, Ill.

Three plays will be presented by the dramatic department, under the direction of Sophia Swanstrom Young, on the evening of April 20, at the Lake Shore Drive Recital Hall of the Gunn School. On the evening of April 24 in the Lake Shore Drive Recital Hall, Miriam Beatrice Benario will be presented by the dramatic department of the school in Eugene O'Neill's play, Anna Christie, a drama in three acts.

Sophia Swanstrom Young, of the dramatic department of the Gunn School, read Tennyson's Enoch Arden on April 10 over the W G N Station. Richard Strauss' musical setting was provided by W. Ward Wright of the Gunn School faculty.

A boys' program will be given by the junior department of the Gunn School on April 18, in the Lake Shore Drive Recital hall. On the program to be presented will be vocal numbers by Horace Stroh and violin numbers by Sam Rabinowitz, accompanied by his brother, Leo.

Stuart Barker, of the Gunn School faculty, will give a vocal recital in Oshkosh, Wis., on Easter Sunday afternoon. His program includes two operatic arias, two oratorio selections, a group of classics, and a closing group of moderns. Clarence E. Shepherd of Oshkosh will be the accompanist.

Granville English, vocal-coach in the voice department and whose services as accompanist are in constant demand by prominent artists throughout the country, has recently been making numerous concert appearances in Davenport, Iowa. Mr. English appeared with Kathryn Browne, contralto, of the Chicago Opera, at Alliance, Ohio, and Mankato, Minn.; with Myrna Sharlow, at Fairfield, Iowa; with Ruth Ray, violinist, at Paducah, Ky., and with Raymond Koch, baritone.

#### THE HENIOT LEVY CLUB

The April meeting of the Heniot Levy Club, on April 5, was made notable by the fine piano playing of Hans Levy, who gave the major part of the program. He was assisted by Hulda Blank, coloratura soprano, who sang a group of songs and whose beautiful voice and delightful personality charmed her audience. Mr. Levy's reading of one of the Bach-Godowsky cello sonata transcriptions for piano was masterly and displayed fine musicianship. He played the Liszt B minor sonata in extremely brilliant fashion and very musically, proving himself the possessor of a fine

technic. Both young artists were enthusiastically received and encored.

The program closed with the reading of Heniot Levy's excellent article entitled, Curbing the Music Students Mania for Speed, which appeared in the March Etude.

#### NOTES FROM THE GORSKY STUDIO

Estelle Cohen, from the Gorsky Studio, gave a recital recently at the Temple Sholem. The young tenor, Jacobson, also from the Gorsky Studio, was the assisting artist.

#### ISABEL RICHARDSON MOLTER SINGS

Isabel Richardson Molter, soprano, is well remembered in Chicago, where, before her marriage three years ago, she was one of the most promising young singers. She has just reentered the musical field and was heard last week in Evanston in a song recital. Emilie Parsons-Hunt, critic on the Evanston News-Index, had the following to say March 26, regarding this singer: "Mrs. Molter, of gracious presence, disclosed a dramatic soprano voice of fine timbre which she uses with finished artistry. A broad musical background is apparent in all she does, enabling her to be equally convincing in an old aria of Pergolesi or an atmospheric bit of Wintter Watts. Mrs. Molter's singing of The Wounded Birch, by Gretchaninoff, and the Nuages, by Georges, were unforgettable in their dramatic projection of moods. Sympathetic accompaniments were played by

(Continued on page 58)

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## FOREIGN NEWS IN BRIEF

## NEW RAVEL OPERA A SUCCESS

MONT CARLO. — Maurice Ravel's "lyric tale," *L'Enfant et les Sortilèges*, has just been performed here with extraordinary success, the leading artists of the Monte Carlo Opera, the Russian Ballet participating. The work is generally considered to be one of Ravel's best creations. A detailed account will follow. J.

## A HUGO HEERMANN SCHOLARSHIP

MERANO (ITALY). — Hugo Heermann, veteran violinist, at present a resident of this formerly Austrian city, has been notified that a Hugo Heermann scholarship has been established by the Institut moderne de Violin, of Paris, the honorary presidents of which are Eugene Ysaie, Fritz Kreisler and Pablo Casals. Two talented violin pupils will be given a free scholarship at that institute each year. B.

## SLOVAK NATIONAL OPERA AT VIENNA

VIENNA. — The company of the Slovak National Opera of Pressburg (Czechoslovakia), under its director, Oscar Nedbal, gave an excellent guest production of Smetana's *The Bartered Bride*, in Czech, at the Burger Theater. The visit of the company was in the nature of an official national manifestation, and the Austrian Government had supplied special trains for the artists. Previously a company of the Vienna Staatsoper had paid a visit to Pressburg, presenting the same opera in German at the Slovak National Opera there. P. B.

## FRITZ BUSCH CONDUCTS VIENNA PHILHARMONIC

VIENNA. — Fritz Busch, general musical director of the Dresden Opera, is the first conductor in years to be called in as guest conductor for one of the regular subscription concerts of the Philharmonic Orchestra. His program comprised the *Oberon* overture, Reger's *Mozart Variations* and Brahms' second symphony, and his success was good, if not enthusiastic. In view of Felix Weingartner's intention to retire from his Philharmonic post at the end of the season, it appears that Busch's debut was a trial performance, although this fact has not been officially announced. P. B.

## TWO NOTABLE REVIVALS IN EDINBURGH

EDINBURGH. — After a long interval of repose, two once popular choral works were given revivals in Edinburgh recently, namely Handel's big masterpiece, *Israel in Egypt*, by the Edinburgh Royal Choral Union, and Felicien David's *The Desert*, by the Edinburgh Male Voice Choir. There is at present a strong reaction throughout Scotland in favor

of old-fashioned works of the character of these.

W. S.

## MUSIC TO HAVE IMPORTANT PLACE IN LEEDS TRICENTENARY

LEEDS. — The tricentenary celebration of the incorporation of the borough of Leeds is to take place next year, and it is announced that music will have a very important part in it. A special feature will be made of choral music and of folk songs and dances. G. C.

## NEXT NORWICH FESTIVAL IN 1927

NORWICH. — That the revived Norwich and Norfolk Festival has come to stay is evident from the report of the committee, which shows that no fewer than 13,420 people attended this year's concerts. £6,891 was guaranteed, and there is a small credit balance after all expenses and a heavy tax were paid. A motion to hold the next festival in 1927 was unanimously carried. P.

## POUSHNOFF PLANNING BIG EUROPEAN TOUR

LONDON. — Leff Pouishnoff, Russian pianist, just returned from his first American tour, has arranged for a new European management of his concerts. He gives four recitals in Paris this month, acclaimed by the public with great enthusiasm. These are to be followed by London recitals later. In the autumn Pouishnoff will make a tour of Central Europe playing in Berlin, Munich, Vienna, Scandinavia, Holland and perhaps Italy. He returns to the United States after Christmas. C. S.

## MODERN MUSIC A FEATURE OF RHINELAND FESTIVALS

COLOGNE. — A feature of the many festivals taking place in the Rhineland this summer is the exploitation of modern music. One of the days of the Nether-Rhenish Festival is devoted entirely to Richard Strauss, as also three festival concerts at Dusseldorf, June 15-17, one of which will be under the personal direction of the composer. In April and May, Prof. George Schneevogt is conducting four concerts consisting entirely of modern works including the first performance of a symphony by Baussner a cello concerto by Hindemith, and Don Juan by Brahmels. Still another festival in München-Gladbach, June 27-29, is devoted to the works of Rhenish composers and comprises among other novelties an organ concerto by Dr. Herman Unger, the *MUSICAL COURIER*'s correspondent at Cologne. N. R.

## LONDON MUSIC FESTIVAL CELEBRATES TWENTIETH BIRTHDAY

LONDON. — The London Music Festival (competitive) is now celebrating its twentieth birthday, competitors of all ages and description having been entered in

friendly tournament. In all, 926 adjudicators are sitting in judgment on the aspirants, which include school children of varying ages, conductors' classes, and choirs from every part of the country. On its commencement, there were 296 entrants; last year there were over 10,000 and this year it is estimated that this number has been considerably increased. A feature of the festival to date has been a competition for solo pianists, all under eight years of age, for which the prize, a gold medal, was won by Margaret Smith. G. C.

## ROYAL COLLEGE OF MUSIC COMPLETES FORTIETH YEAR

LONDON. — At the fortieth annual general meeting of the Royal College of Music held recently, the most interesting developments recorded were the orchestral concerts with students as conductors, sometimes as many as five or

and so diligent a worker. A short musical program followed, Mario Corti, with Bagardi at the piano, playing Bossi's violin sonata in E minor, followed by a trio, in which Mr. Forino played the cello of Prof. Renzi then played some organ pieces by Bossi and Signorina Poggetti sang some of his songs. D. P.

## LEONID KOCHANSKI FOR TOKIO

BERLIN. — The Polish pianist, Leonid Kochanski, brother of Paul Kochanski, the violinist, and a pupil of Leonid Kreutzer, has been appointed professor at the Imperial Music School in Tokio, Japan. L.

## LONDON HEARS SYMPHONY BY A STUDENT

LONDON. — At a concert at the Royal College of Music an entire symphony by a student of the college, H. Strickland-Constable, was

Hamburg with a new work. E. W. M.

## WEINGARTNER AND STRAUSS AT MADRID

MADRID. — Interrupting his opera season in Barcelona, Felix Weingartner came to Madrid upon the invitation of the Asociacion Cultural Musical in order to conduct two orchestral concerts with the Madrid Symphonic Orchestra in the Royal Theater. He had an enthusiastic reception both as conductor and composer. In the first concert he conducted a purely romantic program; in the

second, classical works as well as his own fourth symphony and some works of Wagner and Liszt. The performances were excellent.

Richard Strauss, passing Madrid on the return trip from Andalusia, also conducted a concert with the same orchestra consisting of four of his own symphonic poems, which in honor of his Spanish hosts included Don Quixote and Don Juan. The solo cellist of the orchestra, Cassaux, gave an extraordinary performance of the solo part in the former work. DR. E. I.

## PALESTRINA THE KEYNOTE OF ROME MUSIC SEASON

## Jenny Skolnik, American Violinist, Scores Genuine Success

ROME. — The Palestrina Quadricentenary casts its shadows before: Casimiri and his Roman Polyphonic Choir (already known in America as the Vatican Choir) devoted the entire program of two concerts to the master and earned his usual great success. At the Santa Cecilia Maestri Alaleona and Camette held two more Palestrina memorials, with illustrated lectures and performances of choral works. Both were most successful.

At the Augusteo, Michael Balling of Darmstadt has been the guest for the past three concerts—one of these on a Wednesday afternoon, as the direction has had to give up the evening concerts because of lack of patronage. Other climes, other customs! Balling is a favorite here, and his Wagner excerpts were best liked of all, while his Beethoven (second and Pastoral) suffered from slow tempi. Strauss' Zarathustra had a most vivid interpretation at his hands.

## JENNY SKOLNIK SCORES

Three violinists have made their first bow to the Roman public recently with notable success, namely Alfred Barker of England, Siegmund Feuermann of Vienna, and Jenny Skolnik of Russia and the U. S. A. In this the last shall be first, for Jenny Skolnik's success, most deservedly, was superior to that of the other two. Her artistic qualities are altogether remarkable, her bowing firm, her left hand technique faultless, her interpretation brilliant, and her tone always rich, mellow and round. She played the Nardini E minor concerto superbly, and the Vieuxtemps A minor showed off all her advantages to the full. Little pieces, played with great charm, clinched the popular success, with numerous encores as the result. She was admirably accompanied by Alfredo Baruti, with whom she is making an Italian tour.

## BEETHOVEN TRIOS "NEW"

The first concert of the *Corporazione della Nuove Musiche* (Italian section of the I. S. C. M.) took place in the Sala Sgambati, pending the completion of the Society's new hall. Strangely enough it consisted of Beethoven trios, played most exquisitely, it is true, by the three C's (Casella, Corti, Crepax). But why Beethoven? Casella says they were performed in Rome; hence they are "new."

New or not new, they were decidedly more delightful than the new music which a Denise Moylié, a French lady, gave us to listen to: Poulenc, Ibert, Delmas, Ibert, Migot, Yves de la Casinière—all unknown to the Romans,—leavened with a few "old-timers" like Debussy, Roussel and Dukas. Music of such sameness in such quantity can only produce monotony, despite the brilliant playing of Mme. Moylié. Frigid was the hall, frigid the public and more than frigid the reception given to these weak followers of Debussy and Dukas. Frigid, too, must have been also the scantily dressed Mme. Moylié. DOLLY PATTISON.

## SPECIAL SUBVENTION PREVENTS BREAKDOWN OF BRESLAU OPERA

BRESLAU. — The Breslau Municipal Opera has just narrowly escaped—for how long?—the complete breakdown which is now threatening so many German theaters. After three months of artistically brilliant activity, there was a deficit of 170,000 Marks (\$42,000), which means much to a town of about 600,000 inhabitants by no means rich. The city, in order to avoid the closing of the opera, immediately voted an extraordinary subvention of the necessary sum, and the situation is saved for the moment. The credit was voted in appreciation of the merits of the present Intendant Tietjen, who at least has always kept a high artistic standard of the institution. The repertoire was as varied as ever. The season was begun by a Strauss Week, partly under the personal direction of the composer, who conducted *Salome*, *Electra* and *Schlagobers*, the latter being performed for the first time after Vienna. As at Vienna, this little ballet was considered a musical failure. Intermezzo, however, Strauss' newest composition, which was given for the first time after the Dresden premiere, proved more successful. Other local operatic premières included *Sharasade*, by Sekles; Don Gil mit den grünen Hosen, by Brahmels, and some other less important operas by the musical youngsters; also a revival to the Heilige Ente by Hans Gal, while Moussorgsky's *Fair of Sorotschintzy* is scheduled for early hearing. H. M.

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six having conducted a full orchestra. Of 643 candidates for the Associateship of the college, 218 have come through successfully. There have been 256 entrants for the free open scholarship with fifteen awards, and, under the auspices of the Patrons' Fund, many first performances of new works have been given and debuts arranged of young artists who had come from all over the country to take part. Particular interest also attaches to the fact that the King and Queen have recently become patrons of the College, the Queen having attended a special performance of Vaughan Williams' *Hugh the Drover*, which was given last July. G. C.

## BOSSI COMMEMORATION IN ROME

ROME. — A Bossi commemoration took place in the hall of the St. Cecilia Academy on March 21. Count San Martino made a profoundly moving address recording the regret of the nation for the premature departure of so great a talent

performed and was very warmly applauded. The work showed genuine talent, though it is not free from contemporary influence, notably Strauss. It was given a splendid performance by the College Orchestra under Adrian C. Boulton. C. S.

## PAVLOVA RETURNS TO COVENT GARDEN IN SEPTEMBER

LONDON. — According to the *Daily Telegraph* it is definitely settled that Mme. Pavlova and her company will begin a month's engagement at Covent Garden on September 28 next. C. S.

## KAMINSKI ACCLAIMED IN HAMBURG

HAMBURG. — Heinrich Kaminski, whose concerto grosso was performed by the Hamburg Philharmonic Orchestra was the object of a very extraordinary ovation. A few days later the first performance of his new quintet for wind and strings took place under his leadership and had to be repeated immediately. No living instrumental composer has had so undisputed a success in

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## FOREIGN ATMOSPHERE AND INFLUENCE NO LONGER ESSENTIAL FOR AMERICANS, BELIEVES ELLEN BALLON

She Agrees, However, That American Artists Ought to Give Recitals Abroad if They Are Properly Equipped—Pays Great Tribute to Joseffy—Talks of Stage-Fright and Tells a Little About Herself

Ellen Ballon is a petite and vivacious young lady, very young, one thinks. She has sparkling black eyes and the sort of smile they advertise in boom towns—"the smile that won't come off."

She is, however, no joker. To her, art is serious—it ought to be to all musicians, but is, alas! not. Yet Miss Ballon does not talk of uplift and all of the things that go along with the uplift and self-expression germs.

Quite the contrary, her interests are centered in programs, interpretations, teachers, nationalities—and not least of all in nationalities.

One asks Miss Ballon if she is American—a perfectly natural, almost inevitable question, she seems so fully and completely American. "Canadian," she says, "it's the same thing." We agree that it is the same thing. We cannot deny the fact that the English speaking people on our northern border are a part of us—and most of them feel that way about it themselves, in spite of their loyalty to "the old country." Some of us have a sort of sneaking loyalty to the old country ourselves, haven't we?

Canadian? That brings the question: "Of French parentage?"

"Russian," says Miss Ballon, but she does not go into details. She has really lived in America—meaning the United States—most of her life. "I was one of those things—a child prodigy, you know."

"You don't seem to be proud of it?"

"Well, I got over it. I was very young when I started to play, and all of the real education came afterwards."

"You are a pupil of Alberto Jonas, are you not?"

"Yes. But first of Joseffy." Joseffy? This was a bit surprising. We began to figure in our minds—matters of ages. Joseffy, if memory served, had been dead some years, ten years, perhaps. And Miss Ballon looks so young. Still it might be.

"I came to him when I was just a little girl. Six years old," said Miss Ballon. "He didn't want to take me. Said I would cry if he corrected me at lessons. But he finally consented to accept me in his class, and from that time on 'til the time of his death, he was everything to me."

"People hardly realize what Joseffy was," continued Miss Ballon. "Even as a musician he hardly got his due in spite of his great fame."

"Maybe that was because he came to live in America?" we suggested.

"You think so?" asked Miss Ballon. "People urge me to go abroad to live, but I . . . . . Anyhow, Joseffy was not only a great musician but a great man as well. I hardly know how to express myself. He was so full of nobility, so genuinely the artist, always standing so firmly for all that was best in art."

"The most valuable kind of musician," we remarked. "Pity there are so few of the great ones."

"But, of course, the great ones are great," Miss Ballon laughed at her own expression. But we knew what she meant, and could complete her thought—that if only the rank and file of musicians and music teachers would accustom themselves to this same devotion to art. But then that is just the difference, perhaps, between those who get to the top and those who do not.

"Nobility," said Miss Ballon, thinking of Joseffy. "That was the impression one always had with him. There was never anything small nor mean about him. No jealousies. His one idea was to—what shall I say? . . . . ."

"Further the interests of his art," we suggested.

"Yes. Do everything for music. Music was everything to him. His pupils got all of his interest and enthusiasm. He saw in them—I suppose—the best means of advancing the interest of music, of art. He gave them all the same feeling he had himself of veneration for art. He was a great man, a great, big, generous man."

"And yet he lived in America."

"But that was good for America!"

"Granted. But was it good for Joseffy?"

"What do you think? Do you think a musician must go abroad to get a reputation before it is possible to succeed here? My friends say I ought to go abroad and live. But is it really true that Americans will not appreciate their own?"

"You've never been abroad?"

"Only a little while to study with Hofmann in Switzerland. I don't want to make Europe my home. I just won't!"

About this Miss Ballon was very positive. America should accept Americans without the stamp of foreign approval.

"But," we pointed out, "America already does accept Americans without the stamp of foreign approval. Surely America has accepted you."

"Yes. But . . . . . you know there are some people who think it would be better to make a sensation of some sort."

"Call yourself a Russian refugee, escaped from death at the hands of the Bolsheviks, through all sorts of terror and privation," we suggested.

"I won't," said Miss Ballon, with vigorous negation. "I just won't. All this idea of America not wanting its own—I just don't believe it!"

"And you are perfectly right," we agreed. "It is all purely and solely a matter of merit. You only have to make good and your way will be easy. And you have already done that, playing with orchestras, and all. But that is no reason why you should confine your efforts to America. Surely art is international, and if Europeans come here, why should not Americans go to Europe?"

"Oh, I intend to," said Miss Ballon. "I am going to play over there, of course. I want to play!"

"You have the real concert feeling," we suggested, "the genuine platform instinct. That is a good sign. Some great artists have not. Nervousness spoils many a good man—and woman."

"It does, I know. But, if you stop to think why you are nervous, there is really no reason for it. Of course, I am keyed up to concert pitch before playing. It would be dreadful to be stolid about it. But that is not nervousness."

"By no means! According to the descriptions we have heard of it, stage fright must be dreadful suffering. People who have never felt it probably cannot imagine it."

"I cannot. But I have heard it described, often. Of course, I have played ever since I was a baby, almost, and—I just play. I am so interested in the music that I do not think about anything else."

"And you have it in you to make your audience forget everything else but the music."

"It is nice of you to say so."

"And can you tell me anything about your plans?"

"Plans? Oh, just play—that is all."

"And that is really all there is to it."

"That is all, after all, isn't it?" laughed Miss Ballon, and with a handshake as strong and firm as that of a man, she took her leave.

### Bamman's Attractions for 1925-26

Catharine A. Bamman announces her complete list of attractions for next season as follows: Combinations—The Griffes Group, which includes Lucy Gates, Olga Steeb and Sascha Jacobinoff; Lucy Gates and Lotta Van Buren, a Mozart concert in costume, with numbers on the c'vichord and virginals by Lotta Van Buren; East Is West—Ragina and Os-Ke-Non-Ton, an unusual costume recital of the music and dancing of Hindustan and the tribal music of the North American Indian; Lucilla de Vescovi and Elise Sorelle, lyric soprano and harpist; Singers—Lucy Gates, coloratura soprano; Alice Gentle, dramatic soprano; Lucilla de Vescovi, lyric soprano; Os-Ke-Non-Ton, Mohawk baritone; Ragina; Instrumentalists—Sascha Jacobinoff, violinist; Olga Steeb, pianist; Lotta Van Buren, lecture recitals on old keyboard instruments; Elise Sorelle, harpist.

### Liebling Pupil a Success

Phyllis Newkirk, contralto, jumped in and sang successfully the role of the Duchess in the Student Prince. She is a pupil of Estelle Liebling.

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Photo by Apeda

ELLEN BALLON.



**HAROLD BAUER AND OSSIP GABRILOWITSCH,**  
who next year will celebrate the twenty-fifth anniversary of their first two-piano recital given in New York in 1900. Since that time both artists have become American citizens and both are endeared to the hearts of music lovers of their adopted country. Among the cities in which the noted pianists will be heard next season are Cleveland, Detroit, Chicago, Des Moines, Grand Rapids, Athens and Washington.



**"BOTH SATISFIED."**

Ignaz Friedman (right) and Georg Kugel, continental manager of Friedman, Rachaus, Godowsky and other famous artists, discussing Friedman's triumphant tours of Italy and Poland at Mr. Kugel's Vienna office. Note the bottle in center!



**KNIGHT MACGREGOR,**

artist-pupil of Herbert Witherspoon, who is winning success in Blossom Time in the part of Schubert. The baritone's New York friends will have an opportunity to hear him in this role in New York City and Brooklyn during the coming few weeks. (Photo by Apeda.)



**IN SUNNY CALIFORNIA.**  
Florence Easton on tour.



**WILLIAM BREACH**

and his twin boys, Dick and Bob. Mr. Breach is director of the Civic Summer Master School of Music at Winston-Salem, N. C., and president of the Music Supervisors' National Conference.

**THE FLONZALEY QUARTET**

enjoying a day's pleasure at Front Royal, Va., the home of Alfred Pochon, second violinist of the quartet. This active ensemble finds few moments to relax during its busy American tour, which invariably counts from ninety to one hundred engagements each season. The quartet is now in its twenty-second year, having been founded by E. J. de Coppet in 1903.



**IN PALM BEACH.**

Anna Fitzu (at the left) well known soprano, and Mrs. Edmunds of Washington. While in the South, Miss Fitzu sang at the home of the Stotesburys of Philadelphia.



**GIORGIO POLACCO,**

artistic director of the Chicago Civic Opera Company, and his wife, Edith Mason Polacco, on the terrace of their beautiful home in Milan. Mr. and Mrs. Polacco sailed for Europe the end of March but will return in May this season, as a coming event demands their presence in America in the early summer.





CECIL ARDEN,

mezzo soprano of the Metropolitan Opera Company, sang John Openshaw's new song, *June Brought the Roses*, at a concert in Rapid City, S. D., on March 10. (© Mishkin.)



TINA PAGGI,

coloratura soprano, who scored success in *The Barber of Seville* with Chaliapin in Washington, D. C., on April 13. Miss Paggi recently returned from a successful season's tour with the San Carlo Opera Company, appearing in the leading roles in *Traviata*, *Barber of Seville*, *Rigoletto* and *Martha*. In one town in Texas, owing to the extreme cold, the entire company gave a performance of *Martha* in their overcoats. (Lumiere photo.)



IN THE PALM SUNDAY PARADE.

No wonder John McCormack sang so well at his recital at Carnegie Hall on the evening of Palm Sunday. The picture, taken with Mrs. McCormack on Fifth avenue the morning of the same day, shows that he is in the best of health. (Fotograms photo.)



WALTER GIESEKING AND ALFREDO CASELLA just entering the Piazza di Spagna, at the foot of the beautiful Spanish Steps in Rome, with their famous flower market. The young German pianist has just made his first visit to Rome, winning there the same unusual success which has been his in his native country. He gave two recitals alone and one for two pianos with Casella (at the left in the photograph.)



SUZANNE ZIMMERMAN,

artist-pupil of Bruno Huhn, who will appear in recital at Chickering Hall, New York, on April 18. The soprano will be assisted at the piano by Mr. Huhn.



WILLIAM SIMMONS,

baritone, who fulfilled a number of engagements in and about New York City during the Easter season. April 5 and 10 he was heard in Newark, and April 12 in Brooklyn. Easter Sunday afternoon he sang *The Messiah* at the Church of the Ascension on Fifth avenue, New York, and in the evening at the Baptist Temple in Brooklyn.



THE GRIFFES GROUP.

The annual trek of the Griffes Group landed these musical travelers over a recent Sunday at Germantown, Pa., the home of its male member, Sascha Jacobinoff, fiddler and fun maker, where, judging by the smiling countenances of Olga Steeb, pianist, and Lucy Gates, soprano, a good time was had by all.

CHERNIAVSKYS  
IN NEW ROLE.

Here are "the boys" disguised as cow punchers. The snapshot was taken in Australia during their recent tour of that country.



LEOPOLD GODOWSKY,

"little giant of the keyboard," visited Bush Conservatory of Chicago recently. Several students won favorable commendation on their playing, among them Adolph Ruzicka, artist-pupil of Jan Chlapusko, and Ruth Mover, of Julie Rice-King's studio. The great pianist was enthusiastic over the talent and training shown by the conservatory students.

**Zan's Pupils in Demand**

Nikola Zan, teacher of New York, has produced three artist-pupils who are making names for themselves. Marjorie Meyer made her debut last season in New York with success, and her recital this season at Town Hall enhanced the splendid impression made formerly. She has been booked for a long tour through the Standard Booking Offices. Anton Razlog, tenor, and Hortense Bernhardt Jones, mezzo soprano, appeared on the program for the National Opera Club at the Waldorf-Astoria on February 12. They were roundly applauded and both singers scored a success. Mr. Razlog sang before the Federation of Women's Clubs at the Ambassador Hotel on March 8.

Mr. Zan has been conducting a master class in Portland, Ore., during the summer months and the demand for his return this summer has been so great that he has consented to reopen his studio there June 1 to October 1.

**Hein Pupil Sings Carmen**

Olivia Martin realized her life's ambition in singing Carmen at Rochester on March 26, in the Eastman School of Music production. She studied with Carl Hein at the New York College of Music, and was selected by Mr. Rosing in an Aeolian Hall, New York, tryout for instruction at the Rochester institution. Leading dailies of that city give considerable space to this young singer, with full length pic-

tures of her in the role of Carmen. Mr. Hein brought out her voice with fine results, as already stated.

**Rosenthal Busy Abroad**

Moriz Rosenthal, now resting at Salzburg after his recent American tour, is booked shortly for recitals in Vienna, Buda-Pesth, Scheveningen and other Continental centers. After a summer divided recreationally between Bad Gastein and St. Moritz, Rosenthal will open his 1925-26 season with a series of five recitals in Paris, and after further appearances in France, England, etc., is booked to sail for the United States, where he is to play from Coast to Coast during the latter half of the winter.

**Rechlin Organ Recital April 20**

Edward Rechlin announces his annual New York recital for April 21, Aeolian Hall, when he will play a program of works ranging from Buxtehude and his predecessors to J. S. Bach. As usual an improvisation on some well-known theme is on the program.

**Cecil Arden in Kansas City**

Cecil Arden, of the Metropolitan Opera, sang at the National Flower Show in Kansas City on March 25.

**Kitty Cheatham to Give Unique Recital**

Kitty Cheatham will give a recital with small orchestra, John Warren Erb conducting, at Carnegie Hall, Saturday



© Underwood &amp; Underwood

KITTY CHEATHAM.

afternoon, April 18. Miss Cheatham, who is a pioneer in many phases of art, has drawn together a small orchestra of skilled players, who will aid her in interpreting a program of unusual interest and originality.

In addition to her extended tours throughout America and Europe, Kitty Cheatham was a pioneer artist of the Young People's concerts of the New York Philharmonic Society, and her five successive appearances with the Philharmonic—and subsequent appearances with many of the principal orchestral societies throughout America—aroused unusual interest.

In collaboration with Walter Pritchard Eaton, Miss Cheatham adapted the original Hoffmann fairy tales which inspired Tchaikowsky to write his Nutcracker Suite, and she prefaces each number of the suite with its particular fairy tale. Her April 18 program includes, besides the Nutcracker Suite, primitive Icelandic melodies arranged by Svendsen and compositions by Grieg, Mendelssohn, Handel, Bach, Mozart, Haydn, Brahms, Wagner, Schumann, Beethoven, Percy Grainger, Edgar Stillman Kelley, Elizabeth Coolidge and Liza Lehmann. Some of the poets and prose writers represented are Selma Lagerlof, Hans Christian Andersen, John Bunyan, Tennyson, Robert Louis Stevenson, Burgess Johnson, and Kitty Cheatham. All the songs and stories will be given in English.

**D'Alvarez on Tour**

Marguerite D'Alvarez, contralto, who gave her last New York recital at Town Hall on March 17, left New York on March 30 for Buffalo, N. Y., where she appeared on March 31. She then left for Western Canada, where she appeared at Edmonton on April 13 and Calgary on April 15. Other dates announced are: Vancouver, 17; Victoria, 18, and Winnipeg, 22. Then Indianapolis, Ind., April 27, with the Mendelssohn Club; Scranton, Pa., April 30, with the Junge Maennchor; May 9, at the Springfield, Mass., Music Festival; May 14, at the Dickenson High School in Jersey City for the benefit of the Mary Free Bed Guild.

**Dubinsky Pupil Praised**

Under the caption, Child Pianist Stirrs Judges, the New York American of March 8 said: "Little Samuel Selikowitz, of District No. 17, came out with flying colors in the second week's contest of the N. Y. Music Week Association, when he won the enthusiastic approval of the judges by his piano playing; he played the Mozart first sonata and Lack's Arabesque, receiving a mark of ninety per cent." Carolyn Beebe was chairman of judges. He is a student with Prof. Nicolaieff at the Dubinsky Musical Art Studios.

**Marcella Roeseler Sings**

Marcella Roeseler, soprano of the Metropolitan Opera House, was heard as Sieglinde in a special performance of Walkure given at the Metropolitan on Monday afternoon, March 23. This was Miss Roeseler's first appearance at the Metropolitan since she met with an accident in January. The soprano will be heard in Cleveland when the Metropolitan Opera Company begins its season there.

**De Mette Enjoys Work on Coast**

Stella De Mette, on tour with the San Carlo Opera, had a wonderful time on the Coast, enjoying more success than ever. Miss De Mette sang at an open air concert there on March 1 for more than five thousand persons and, it being a very hot day, she got her first coat of tan.

**Aschenfelder Pupils Enjoyed**

Marian Cornwall, coloratura soprano; Louise Keller, dramatic soprano, and Giuseppe Di Benedetto, tenor, appeared in concert at Washington Irving High School, New York, on March 13. They were warmly applauded in a program of operatic arias and songs.

**Dittler a Busy Artist**

Herbert Dittler, after concluding a series of three joint recitals with Mary Elise Dittler at Waterbury, Conn., on March 13, was heard in Glen Cove, L. I., on March 16, and with Clarence Dickenson at the Brick Church, New York, on March 27.

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## PHILADELPHIA ORCHESTRA GIVES UNIQUE PROGRAM

Leonora Cortez Enthusiastically Praised—Civic Opera Company and Chamber Music Ensemble Close Season—  
Maud La Charme Sings to Appreciative Audience—  
Music Club Gives Concert—Recitals Offered  
by Curtis Institute Faculty

Philadelphia, Pa., April 3.—The concerts given by the Philadelphia Orchestra on March 27 and 28 commemorated the "first concert by an orchestra of professional musicians under the direction of Fritz Scheel, March 29, 1900," and adhered as nearly as possible to the program given at that time. The orchestral numbers were the same—the Euryanthe overture by Weber; Evening Song (for string orchestra), Schumann; scherzo from suite, Roma, Bizet; and the Second Hungarian Rhapsody by Liszt. De Pachmann was the soloist at the concert in 1900 and Carl Flesch replaced him at these concerts. He appeared twice on the program—first in the Mozart concerto in D major and later in a fantasy for violin and orchestra by Josef Suk. The Mozart concerto was superbly played. Although technically easy for a violinist of Mr. Flesch's ability, its very simplicity makes it difficult to interpret artistically, but Mr. Flesch satisfactorily accomplished that end. In the Fantasy, there was abundant evidence of the soloist's excellent technique. It was an enjoyable number in addition to being splendidly performed.

The orchestral numbers were all greatly enjoyed. The Euryanthe overture is always pleasing and was played with the usual snap and vigor. The Schumann Evening Song was charming. This and the Bizet scherzo were especially liked by the audience, judging from the applause. Dr. Stokowski took the Liszt Rhapsody at a tremendous speed, but the orchestra was equal to it and it made a brilliant close to a fine concert.

### CIVIC OPERA COMPANY

The Civic Opera Company of Philadelphia, as its closing production of the season, gave Samson and Delilah at the Metropolitan Opera House, March 26. The two principals, Julia Claussen as Delilah and Paul Althouse as Samson, were splendid both dramatically and vocally. All of the parts were extremely well taken as follows: Alfredo Gandolfi, High Priest; Fred Patton, Abimelech; Helfenstein Mason, the Old Hebrew; Alexander Angelucci, the Messenger; Nino Mazzeo, first Philistine, and Theodore Bayer, second Philistine.

The chorus did exceptionally fine work in singing and in action. Alexander Smallens, as conductor, gave an excellent reading of the score and kept everything moving in order. The ballet, trained and assisted by Florence Cownova, was delightful. To Alexander Puglia goes much credit for the interesting stage effects.

At the close of the second act Mrs. Henry M. Tracy, president of the company, said a few words of appreciation and thanks for the splendid support which the audiences had accorded them. The house was again sold out and the appreciation was evident by the spontaneous applause.

It has been a successful season and the president and all associated with her should feel gratified at the improvement in the performances since the beginning of this season.

### MAUD LA CHARME IN RECITAL

Maud La Charme, French lyric coloratura soprano, was heard in an "Intimate Recital" at the Musical Art Club, March 25. The program was an exacting one and included compositions by Holmes, Reynaldo-Hahn, Duparc, Saint-Saëns, Samuel, Auber, Debussy, Faure and Chaminade. In addition, Mme. La Charme sang One Fine Day from Madame Butterfly; an interesting group by Fabre and Delune based on Chinese themes, and a group of songs in English. Mme. La Charme has a voice of wide range, her high notes being especially pleasing. The audience was very appreciative, making various encores necessary which the soloist gave graciously. Some beautiful floral tributes were presented also. Ellis Clark Hammann provided sympathetic accompaniments in his usual finished style.

### PHILADELPHIA MUSIC CLUB

On March 24, in the ballroom of the Bellevue-Stratford, the Philadelphia Music Club presented the Women's Symphony Orchestra of Philadelphia (under the direction of J. W. F. Leman), and the prize winners of the Philadelphia Music Club Contest. They were as follows: Charles Cline, tenor; Rosetta Samuel French, pianist; Kathryn Noll, contralto; Harry Feldman, violinist, and Dorothy Fox, soprano. Raymond Vetter conducted the orchestra in his playing of his Suite, Georgian. The other orchestral numbers were the Overture Egmont, Beethoven; Vorspiel to the third act of Lohengrin, Valse Triste by Sibelius, and A Swedish Coronation March by Svendsen.

An important feature of the program was the presentation of the prizes. The winners certainly gave proof of their ability in a fine concert.

### CURTIS FACULTY RECITALS

The faculty recitals at the Curtis Institute have been continued by the following artists: Isabella Vengerova, an interesting Russian pianist; Josef Hoffman; Sascha Jacobinoff, violinist, and Frank Gittelson, violinist.

### CHAMBER MUSIC ASSOCIATION

The final concert this season of the Chamber Music Association was given by the Philadelphia Orchestra Ensemble

in the ballroom of the Bellevue-Stratford on March 29. This formed a pleasing finale to an interesting season.

### LEONORA CORTAZ IN RECITAL

An amazingly successful recital was given in the Foyer of the Academy of Music, March 30, by the talented young pianist, Leonora Cortez, who has recently returned from Europe with fine reports of her appearances in Berlin and elsewhere. In spite of having read these enthusiastic press notices, one was not prepared for the remarkable pianistic ability evidenced at this recital. Miss Cortez has had but two teachers, her father, Pierre Henkelman, who is the English horn soloist in the Philadelphia Orchestra, and Alberto Jonas. To them, and especially to the young pianist herself, goes the heartiest praise.

Her program opened with the Mozart sonata in G major, played with the beauty of simplicity for which it called. Following this came the prelude and fugue in D major by Bach-d'Albert. Here the soloist exhibited a remarkable depth and power of tone, as well as adequate technique. Two sonatas by Durante, arranged by Sophie Menter, proved interesting as were also the two Chopin etudes in C sharp minor and A minor. The latter was exquisitely done and had to be repeated. The Arensky Impromptu in B major; several charming numbers by Alberto Jonas; the D flat major Moment Musical, Rachmaninoff; Bohemian Dance, Smetana; and the Legend, St. Francis Walking on the Waves, Liszt, concluded the program. Numerous encores were required by the large enthusiastic audience. Miss Cortez undoubtedly has a brilliant career ahead of her.

M. M. C.

### Mary Miller Mount Has Busy Season

Mary Miller Mount, concert pianist, accompanist and teacher of Philadelphia, has filled numerous engagements this season. She has appeared in recital many times with Inga Julieva, soprano, in Philadelphia, New York, Overbrook, Hackensack and Maplewood. During the first half of the season Mrs. Mount appeared four times with Jenö de Donath, violinist, and she also accompanied Lisa Roma, soprano, when she appeared in recital in New York and Philadelphia. There have been two engagements with Elizabeth Bonner, contralto. Other artists with whom Mrs. Mount appeared include John Barclay, baritone; Henri Scott, bass; Sascha Jacobinoff, violinist; Lisa Lisona, Betty Lionni, and Maria Dormont, sopranos, and Fabien Koussevitzky, double bass. The pianist also played recently before the Matinee Musical Club of Philadelphia.

### A Busy Week for Onelli-Schofield Artists

A week of noon hour concerts was given recently at the Wurlitzer Auditorium by artist pupils of the Onelli-Schofield Studio in New York. Those participating in the programs were Nina Marmo, Marie Rorke, Bertha Richards, Marie Toledano and Agnes Dodson, sopranos; Charlotte Caldwell, mezzo soprano; Helen Young, contralto; William Kenny and Terence Horne, tenors; John Cassidy, Stanley McLelland, Ernest Schofield, baritones. On Saturday afternoon, April 4, the program included Liza Lehmann's In a Persian Garden. These concerts were attended by large audiences and fine appreciation was shown of the music offered.

Mme. Onelli and Mr. Schofield will conduct summer classes at their New York studio.

### Commendation for George Perkins Raymond

George Perkins Raymond received a letter of congratulation from Christiaan Kriens following his recent appearance as soloist with the Plainfield Symphony Or-

chestra, of which Mr. Kriens is conductor. Mr. Raymond also received a letter of commendation from Joseph A. Schreiner as a result of his appearance at the Cathedral Club of Brooklyn. According to the Garden City News, "Mr. Raymond has a tenor voice with a comprehensive range of lyric and dramatic qualities."

### Harold Morris Plays and Lectures

Harold Morris, pianist-composer, was enthusiastically received when he appeared before the New York Matinee Musical Club, playing works by Wagner, Debussy, Liszt, Brahms and Chopin. Mr. Morris played at a musicale of the New York Oratorio Society, and gave a joint program of American music with Albert Stoessel over WEAF. His recent engagements also included a series of lectures on Richard Wagner, his life and works at New York University.

### An All-Bruno Huhn Program in Washington

The Washington Alumnae Club of the Mu Phi Epsilon held a matinee musicale for the benefit of the MacDowell Colony at Rauscher's, Washington, D. C., on April 4, presenting Bruno Huhn, assisted by Gretchen Hood, soprano; Raymond G. Moore, baritone, and the Monday Morning Music Club. The entire program was made up of compositions by Mr. Huhn.

### Joyce Bannerman Well Received

Joyce Bannerman sang recently in West Hoboken, N. J., and was so well received that William Laufenberg, conductor, wrote to the soprano's manager stating that he would engage her again for a concert at the earliest opportunity.

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| KATHARINE M. ARNOLD, 93 Madison St., Tiffin, Ohio. Arnold School of Music.                                     | IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.  | MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas. Normal Classes, Dallas, June 1; Denver, Colo., July 20. |
| ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.  | GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex. April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo.                           | MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Tex. Normal Classes, Dallas, June and August; Ada, Oklahoma, July.      |
| ELIZETTE REED BARLOW, 48 George St., Newbern, N. C.  | MAUDELL LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. Normal Class Jan. 8, 1925.  | VIRGINIA RYAN, 940 Park Avenue, New York City.  |
| BEULAH B. CROWELL, 201 Wellston Bldg., 1506 Hadlamont Ave., St. Louis, Mo. Summer classes, June, July, August. | CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Dallas, Texas, June 1st. Chicago, July, August and September.                                 | MRS. STELLA SEYMOUR, 1219 Garden Street, San Antonio, Tex.  |
| MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.  | HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill. Albuquerque, N. M., March 12; Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10. | ISABEL M. TONE, 625 S. Catalina St., Los Angeles, June, 1925.   |
| DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.                  |  | MRS. S. L. VAN NORT, 224 Tuam Ave., Houston, Texas.   |
| ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Jan. Cincinnati Conservatory, June.                   |  | MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.   |

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**ACROSS THE COUNTRY**

**Asheville, N. C.**—An auspicious occasion in the spring musical season here was the joint piano and organ recital by Willis G. Cunningham and James Alderson, two of Asheville's distinguished resident artists, which took place in the Music Salon at Grove Park Inn. The program was featured by many ensemble numbers rendered in masterly style.

The annual audition of students from the Alva H. Lowe Studios was held recently in the ball room of the Battery Park Hotel.

George H. Thompson, organist, was assisted in a recent recital by Ruth Hood, violinist, and Frank Hill, tenor.

A lecture-recital on the history of sacred music was recently delivered by Mrs. J. Brainard Thrall. The lecture was illustrated by Louise Bruggeman and members of the Boys' Choir.

Clarence Gustlin, appearing under the auspices of the National Federation of Music Clubs and the Saturday Music Club of Asheville, recently gave a lecture recital on modern American opera composers.

Many schools are taking interest in a series of musical contests being sponsored by the Parent-Teacher Associations. These contests are for the purpose of inculcating familiarity with musical compositions.

Martha Alexander Mullin, head of the violin department at Converse College, has opened studios here for the summer.

The Saturday Music Club is sponsoring a series of recitals to be given during the spring by Helen Pugh, Asheville pianist.

Asheville musicians are actively engaged in the staging of the first annual North Carolina Music Festival. This is a state-wide celebration held this year at Greensboro, N. C. Mrs. O. C. Hamilton is the chairman representing Asheville.

Mme. Ravi-Brooks recently appeared in recital at Hendersonville. She is director of the voice department of Fassiern School.

Linda Scharlt gave an artistic presentation of Hansel and Gretel in a recent lecture-recital in honor of the members of the Junior Music Club.

**Auburn, Me.**—On March 11 the orchestra and music appreciation class of Edward Little High School gave its annual concert under direction of E. S. Pitcher, supervisor of music in Auburn schools at Auburn Hall. The ensemble was excellent and there were several good soloists, including Elizabeth Tighe, cello; Harvey Grant, violin, and Albert Bernard, piano; accompanist, Prof. A. N. Pettengill; dancers, Hazel Geddes and Louise Hayden. Mr. Pitcher, who is considered an authority on school orchestration, has this year the best balanced orchestra the school has ever had.

Mr. Pitcher has been made State Conclave Committeeman for Maine of the New England Festival Association formed in Boston, March 21. He was also appointed Maine member on the advisory board.

A special recital was given by Albert L. Auger at the Auger Studio for his piano and voice pupils. The piano demonstrations were especially interesting beginning with the youngest pupils and their ability in transposition and ending with advanced pupils who do really artist work. One of the young singers, with a remarkably developed bass, is Lionel Marcus, who is but seventeen.

**Augusta, Me.**—A dedication program was held at the Blaine Mansion, the executive home of Maine Governors, on April 1, in honor of the new Steinway grand piano bought by this Legislature for the executive mansion. The program included Anis Fuleihan, pianist, Boston; Herbert S. Kennedy, Portland, tenor, accompanied by Howard W. Clark and Emile H. Roy, pianist, of Lewiston. The new Maine song, with musical setting by Henri Roy of Lewiston, words by Arthur G. Staples of Auburn, which has been formally adopted as the new state song, was sung by the entire legislative body, which had been invited to the dedication. Mr. Roy conducted and Prof. Emile Roy, his son, who is organist at St. Peter's Church of Lewiston, played. Governor and Mrs. Brewster received.

The annual banquet of the Augusta Symphony Orchestra on March 22 marked the celebration of the fifth anniversary of the organization. A. B. Ridley, president of the association, was master of ceremonies. The committee was headed by Caroline Fenno Chase.

On March 29 they gave their final public rehearsal at City Hall auditorium under Director Ernest R. Hill. There were two solo features by Mrs. Fremont Dearborn, cornetist, and Ernest C. Hilton, cellist.

**Bangor, Me.**—In the Maine week exhibition here recently, which was a feature of the Maine publicity program put on all over the state and sponsored by Governor Brewster, an exhibition of music by Maine composers was noticeable. Among them were Hermann Kotschmar, W. R. Chapman, Willard Patton, Hallette Gilbarte, Benjamin Whelpley, Harold Crosby, F. S. Davenport, N. Vannah, Paul White, Gertrude Beane Hamilton, M. H. Andrews, Abbie N. Garland, R. B. Wood, Harvey Hall, and also an opera, Nicolette, by Charles E. Hamlin.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Cincinnati, Ohio.** (See letter on another page.)

**Columbia, Mo.**—Norval Brelot, tenor, professor of voice at Westminster College, Wilmington, Pa., appeared in recital at Stephens College Conservatory of Music, March 30. Prof. Basil Gauntlett, pianist, head of the department of music of Stephens, was his accompanist. Mr. Brelot's program was well received.

April 3, the pupils of Mrs. H. G. Newman in interpretative dancing gave a program. The dancing was grouped as follows: Music visualization, character dancing, nursery rhymes, and dances interpreting mood and idea back of the music, as suggested by myths and poems. Accompaniments were played by Mary McGammon.

**Detroit, Mich.** (See letter on another page.)

**Kansas City, Mo.** (See letter on another page.)

**Los Angeles, Cal.** (See Music on the Pacific Slope.)

**Lewiston, Me.**—At the annual Chapman concert at City Hall, March 20, Prof. W. R. Chapman introduced an

unheralded artist to the audience. This was Walter Mills, the American baritone, who took the place of Giuseppe Lombardo, tenor, who was ill. Mr. Mills' resonant voice proved a sensation. Muriel Wilson, young coloratura soprano, was also delightful. Tone quality and expression were much in evidence. Prof. Chapman, as usual, was the accompanist. The concert was given under auspices of the local Festival Chorus and for benefit of the festival deficit.

On March 22 the Bates Community Mid-Lenten Vespers were given to a crowded audience at the Bates College Chapel. Stainer's Crucifixion was sung by a mixed choir of over thirty. The soloists were Fred A. Clough, baritone, and Vance W. Monroe, tenor. Virginia Ames, violinist, rendered the offertory. Cecelia C. Goss was organist and Edwin L. Goss, director of the Bates department of music, conducted.

The Bates Orphic Society gave three concerts, March 26 to 28, at Watford, Alfred and Sanford, with great success. There were twenty pieces in the men's symphony orchestra conducted by Allan B. Smith. Carl Miller of Wilton was the tenor soloist.

At the last MacFarlane Club meeting, Mrs. Ernest Harritt was the lyric soprano soloist.

Marion J. Murphy's first exhibition of the work of her pupils in dancing was given at Lewiston City Hall on March 27.

San Francisco, Cal. (See Music on the Pacific Slope.)

**Arthur Kraft's Summer School**

As soon as Arthur Kraft, tenor, concludes his season's work in New York in the latter part of July, he will go directly to his summer home at Watervale, Mich., six miles from Frankfort, and conduct a class in voice culture, beginning July 26 and lasting six weeks. His studio is located on the late Michigan and Herring and is a most ideal spot for rest and recreation as well as serious study. During his stay in Michigan he will also prepare for the coming season's concert work, having already booked many engagements.

**Victor Brault Sings in Quebec**

Victor Brault, baritone, sang for the Quebec Ladies' Musical Club at the Chateau Frontenac, following which the Quebec Chronicle stated that "The large audience was exceedingly pleased with the fact that the program was rendered by a very clever and talented young singer who is devoting his life to his art. Victor Brault rendered Schumann and Schubert's lieder and songs by Moussorgsky with much verve and brought forth the enthusiastic applause of the audience." Another paper made the comment that Mr. Brault sang with good taste and musicianship.

**Dux Soloist with Paulist Choristers**

Claire Dux made still another Chicago appearance on March 27, when she was soloist with the Paulist Choristers at Orchestra Hall. Miss Dux sang Mercadante's Thousands of Sins Oppress Me and the Inflammatus from Rossini's Stabat Mater with the chorus and added Reger's Mary's Lullaby as an encore. This, incidentally, was Miss Dux' first Chicago appearance in church music.

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### Lucchese Displays "Her Genius"

Following Josephine Lucchese's triumphs in the East and Middle West she scored great success in Canada, Spokane and Seattle. According to the Winnipeg Tribune: "To regard Lucchese as simply a fine coloratura and nothing more would be insulting her. In fact, one gave a great deal of one's attention to the pleasure to be derived from noting how much expressive life and character she puts into the music, effecting many emotional transformations with Doni-



© Smith

JOSEPHINE LUCCHESE.

zetti's mere melodic surfacings. Her sense of detail was astonishing, to say the least of it. Her reception was such as to constitute a triumph completely personal and handsomely earned."

After her appearance in Calgary, the Calgary Daily Herald stated: "The wonderful soprano voice of Lucchese as Gilda was a delight to listen to; her number in the courtyard scene was remarkable for the power shown in the sustained notes and the wonderful feeling which she displayed. Throughout the opera she displayed her genius."

The "American Nightingale," as Miss Lucchese so frequently is called, was no less well received in Edmonton, the Edmonton Bulletin stating that she should rise to great heights in the operatic world.

The critic of the Spokesman Review eulogized the beautiful diva as follows after her appearance in Spokane: "When Josephine Lucchese sang the Last Rose of Summer in Martha she revived all the traditions of the song's popularity. To hear her clear tones, resonant and so sweet, was to hear echoes of the voices of the old prima donnas Jenny Lind, Adelina Patti and all the noble line of artists who raised the banal sweetness of the old melody to art. Lucchese is precious as a singer and a personality. There is something clear cut in her beauty and something so equally definite in her singing that she is remembered always as an artist whose musical conscience keeps her near perfection."

Seattle paid this tribute to Miss Lucchese: "Josephine Lucchese's exquisite singing was the highlight of the performance. Ideally cast, her personal charm and histrionic skill imparted to the role authentic pathos and her limpid, flute-toned coloratura gave fresh beauty to Caro Nome, the mellifluous old aria winning her a great ovation. Lucchese is an artist of the first rank."

### New Concert Hall at Fontainebleau

The old tennis court in the Palace of Fontainebleau, which the French Government is converting into a concert hall for the benefit of the students of the Fontainebleau School of Music, has been intimately connected with many historic personages and at least one event of historic importance. For three centuries, until about one hundred years ago, the game of tennis was the favorite game of the French nobility and no French chateau was without its court. Francis I, who began to build the present palace in 1527, was fond of the game, and Henry IV, who practically completed the palace, was devoted to it, though he played it badly. The court at Fontainebleau has, in its time, seen many a game played by the Kings and nobles of France, but it did not assume historic importance until June 20, 1789 (less than a month before the taking of the Bastille) when an important group of deputies assembled in it and took a solemn oath not to disband until they should have secured a constitution for France. Since that day, the court has played no part in history or sport, but it is now being completely altered and renovated so that on June 25 it may be opened to the American students as a thoroughly equipped concert hall containing between four and five hundred seats. In it will be a brand new, three manual organ to be used for concert performances, as well as teaching. During the summer in this new hall the students will assemble frequently to hear a series of concerts given by the greatest musicians in France and also to hold those of their own meetings that require a spacious auditorium.

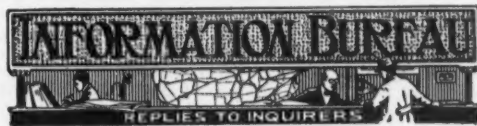
### Murphy in Bach's St. Mathew's Passion

Lambert Murphy was engaged to sing the tenor part of Bach's St. Mathew's Passion in the two performances of the work which were given by the New York Philharmonic Orchestra on Easter Sunday and April 14 in Carnegie Hall and the Metropolitan Opera House.

### Middleton's Art "Admirably Demonstrated"

Arthur Middleton was soloist on the all-Wagnerian program which closed the season of the St. Louis Symphony

Orchestra. The St. Louis Times wrote: "Middleton appeared in Hans Sachs' monologue, Wahn, Wahn, in which his fine art was admirably demonstrated. His voice has depth, color, sonority and all the human emotions, and everything he does is intelligent and worthy of respect. After several recalls he sang as an encore the Evening Star from Tannhäuser."



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

#### HOW TO PRONOUNCE

Gottlieb, Got-leeb. Prokofieff, Pro-ko-fee-ef.  
Saerchinger, Search-ing-er. Paggi, Pak-gee.  
Tietjens, Teet-yens. Kochanski, the exact pronunciation of this is impossible to give, but Ko-hahn-ske is close enough.  
Picaver, an English name pronounced just as spelled.  
Pouishnoff, Poo-ish-noff.

#### MUSIC SECTION OF PUBLIC LIBRARY

Recently some important additions have been made to the music branch of the Public Library at Fifty-eighth Street, New York. A long list of publications that cover the latest additions to books on that subject will be found of use to students in many branches of the art.

#### OLD OPERAS

"Could you give me any idea of the number of operas that may be said to comprise the list from which opera companies could draw in making up their programs? The number of works per-

formed seems small, the same operas being sung year after year with little variety—old favorites they are probably called. Thank you for any information upon this subject."

The number of operas that have been not only composed, but that have at one time or another been performed in public, is a very large one. Many of these operas were successes years ago, but are never heard of at the present time. Except in a few houses where there is a large government or private subsidy, the impresario is naturally concerned in finding operas that have a drawing power at the box office. In Italy the repertory for each season is first selected and then the company is fitted around it. In such institutions as the Metropolitan, where there is practically a permanent company with only a few changes every year, the repertory must be fitted to the company. Thus, for instance, the Metropolitan has long delayed a production of Pelléas and Mélisande because until Edward Johnson came it had nobody preeminently fitted for Pelléas. Mr. Gatti-Casazza would like to do Mozart's Don Giovanni, but where is there a great Don Giovanni today? An opera house that displays thirty different operas in one entire season may be said to have a very complete repertory.

### La Forge-Berumen Studios Notes

The usual semi-monthly concert of the La Forge-Berumen studios was given at Aeolian Hall, Fordham, on March 20. A large audience was present to enjoy the splendid program. Those who appeared were Mrs. Ruth Ragatz, Mrs. H. P. MacGregor, Mrs. Avis Janvin, Carlotta Russell and Ernie DeMott, sopranos, and W. E. Watkins, tenor. Loraine Adams, Evelyn Smith, Sydney King Russell, and George Vause played the accompaniments. Piano solos were played by Gladys Olsson.

Hazel Dorey, pianist, has returned from a successful tour with Lucy Marsh.

At Aeolian Hall on Friday, March 27, the regular monthly Noonday Musicales of the La Forge-Berumen studios was given before a large audience. The interesting program was furnished by Arthur Kraft, Ernesto Berumen, Jane Upperman, Evelyn Smith, Emilie Goetze, Erma DeMott, Loraine Adams and the Duo Art.

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## ROCHESTER PHILHARMONIC PLAYS WORKS OF AMERICAN COMPOSERS

Little Symphony Gives Second Concert—Elman, Matzenauer and Diaz, Dux and Powell, Murphy and Christian Heard—Symphony Orchestra of Rochester Offers All-American Program—Notes

ROCHESTER, N. Y., March 19.—The Rochester Little Symphony gave its second performance of the season in Kilbourn Hall on March 17, with Albert Coates conducting. What was looked upon as an experiment at the first concert has become an institution, if the size of the audience and the appreciation manifested by it is a criterion.

One of the chief novelties on the program was the Saint-Saens suite, The Carnival of Animals, with Mr. Coates and Sandor Vas playing the piano parts in one of the numbers. The Swan, which has become a favorite cello solo, was also included in the original suite, and brought much applause for Paul Kefer and Lucille Bigelow. All of the delightful humor of the suite was brought out by Mr. Coates.

Other popular numbers were The Gollywog's Cakewalk from Debussy's Children's Corner suite; Rossini's LaBoutique Fantasque, arranged by Respighi, and Delius' On Hearing the Cuckoo. Another number in which the full ensemble was heard was Wagner's Siegfried Idyll, played according to the original scoring. As in the first concert, two numbers for a small group of instruments were included: Percy Grainger's Londonderry Air and Molly on the Shore, played by the soloists of the string section. The horn trio of Brahms was offered by Wendell Hoss, Mr. Vas and Gerald Kunz.

AMERICAN COMPOSERS ON PHILHARMONIC PROGRAM  
A significant feature of recent programs by the Rochester Philharmonic Orchestra, under Albert Coates, has been the inclusion of the works of American composers. The three final matinee concerts have been notable for this reason, and also for the presence of the composers.

At the seventh matinee concert, February 26, Ernest Bloch, composer and head of the masterclass in composition in the Eastman School of Music, directed his two tone poems, Winter and Spring. The soloist was Wendell Hoss, first horn of the orchestra, who played the Strauss concerto. Rochester heard for the first time Mr. Bloch's poems, which reflected a leaning toward the French school as represented by Debussy, with oriental inclinations. The composer achieved a fine airiness in orchestral effects and as a conductor seemed to draw an unusual amount of color from the various instruments. Another first performance here was the suite from Rimsky-Korsakoff's Tsar Sultan, taken from the entre-acts of that opera. The second part of the program was devoted to three selections from Wagner, the overture to Rienzi, the Good Friday Spell from Parsifal and the Ride of the Valkyries.

For the eighth matinee concert there was a symphony by Frederick Jacobi, young San Francisco composer—first performed a few months ago by the San Francisco Symphony Orchestra under Alfred Hertz. The performance in the Eastman Theater, March 5, marked the second hearing of the work in America. Mr. Jacobi was present and was called repeatedly to acknowledge the applause, but at his request Mr. Coates directed the orchestra. Rimsky-Korsakoff's symphonic suite, Scheherazade, occupied the remainder of the program.

The final matinee concert by the Philharmonic, March 12, included Howard Hanson's symphonic poem, Lux Eterna, performed for the first time in America, and a new composition by Marcel Dupré, a cortege and litany for organ and orchestra, which had its first performance a few weeks ago by the New York Philharmonic Orchestra. The theme of Lux Eterna is the struggle between darkness and light and groping of man's spirit toward the realization of light. The opening mood is intensely melancholy. The themes are developed with the counterpointed skill which distinguishes Mr. Hanson's work, to a terrific climax which is followed by a mood of peace and nobility. Much of the interest in this composition is found in the brilliant technic of the composer, who was present to conduct the symphony. The orchestra and Samuel Belov, who played the solo passages for viola, shared in the ovation given the composer. The older works on the program were Schubert's Unfinished Symphony; Strauss' Till Eulenspiegel, and the Rakoczy March from The Damnation of Faust, Berlioz. Mr. Coates conducted this section of the program. Harold Gleason was at the organ for the Dupré number.

MISCHA ELMAN  
Mischa Elman lived up to his own best traditions in his recital before a typical Elman audience, February 26, in the Eastman Theater, when he played a delightfully fresh and unhackneyed program.

MARGARET MATZENAUER-RAFAEL DIAZ  
Margaret Matzenauer and Rafael Diaz came to the Eastman Theater on March 5 in joint recital. Mme. Matzenauer contributed a distinctive program and sang impressively. Mr. Diaz offered three delightful song groups. As a climax to the program, Mme. Matzenauer and Mr. Diaz sang the duet, Home to Our Mountains, from Il Trovatore, which was so well received that the artists added the barcarolle from The Tales of Hoffman.

CLAIRE DUX—JOHN POWELL  
Claire Dux and John Powell came to the Eastman Theater on March 12 in joint recital. Although both soloist and pianist were practically unknown to Rochester audiences, the concert proved one of the most artistic of the Thursday evening series. The beautiful tone and perfection of shading in Miss Dux's voice, combined with a delicate and sensitive musicianship, were most appealing. Mr. Powell proved a poet of the keyboard, and appeared to advantage in one group as a composer.

LAMBERT MURPHY  
Lambert Murphy, American tenor, gave his first Rochester recital in Kilbourn Hall on February 27. The artist brought remarkable intelligence of phrasing, together with an appreciation of tradition, to all his numbers. This was the fourth of the Friday Evening series of Kilbourn Hall concerts.

PALMER CHRISTIAN  
Palmer Christian, director of the organ department of the University of Michigan Music School, was recitalist at the Monday Evening series in Kilbourn Hall, March 9. Mr. Christian played eleven numbers, largely modern composi-

tions, which revealed strikingly the resources of the instrument and made a program of exceptional variety. Noteworthy among these works were two compositions by Eric Delamarter, assistant conductor of the Chicago Symphony Orchestra, brilliant and exotic effects being achieved in The Fountain.

SYMPHONY ORCHESTRA OF ROCHESTER  
The Symphony Orchestra of Rochester, Ludwig Schenck conducting, gave its second concert of the season, on February 24 in Convention Hall. The soloist for the occasion was Ernestine Klinzing of the faculty of the Eastman School of Music, who played MacDowell's second piano concerto, with orchestra accompaniment. The orchestra played the symphonic suite, America, Victor Kolar; Arthur Farwell's Academic Overture, dedicated to Cornell students; and two numbers by Henry F. B. Gilbert and Victor Herbert.

NOTES  
A practical demonstration of the origin and development of a composition was given the Tuesday Musicales, on March 3 at its fortnightly concert in Kilbourn Hall, by Edward Royce of the Eastman School of Music. Mr. Royce played several of his compositions, analyzing and explaining their contents in his lecture.

Community interest in the concerts conducted in No. 9 school, under direction of David Hochstein Memorial Music School, again produced a large audience, March 14, when the fourth of the series was given. These concerts are offered by artists of the Eastman School of Music who donate their services. The program was given by the Kilbourn Quartet, assisted by Max Landow, pianist, and Nelson Watson, bass.

Several concerts were combined on February 26 at the Century Club when Eleanor Shaw, pianist, played with the Duo-Art.

The sixth of a series of children's concerts was presented on March 15 in the Women's City Club. Of chief interest was the appearance of sixteen young musicians of the Eastman School of Music, gathered in an orchestra by Selim Palmgren, Finnish composer. Virginia O'Brien played two piano solos and Marjorie Truelove MacKown of London, England, sang a group of children's melodies.

Filippina Lo Presti, fifteen-year-old pianist, appeared in recital on March 12 in Convention Hall, assisted by Giacomo Bonaldi, baritone.

The first public service of the Western New York Chapter of the American Guild of Organists was held March 1 in Westminster Presbyterian Church. The musical program was presented by Mrs. Charles L. Garner, Florence Newell Barbour, Mrs. Charles G. Hooker, Mark Andrews, Helen Hewitt, Alice C. Wysard and the Westminster Choir, with Mrs. George Ross at the organ. H. W. S.

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## MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO SYMPHONY  
"POP" PROGRAM ATTRACTS

Dadmun, Dohnanyi and Chaliapin Heard—Enesco Appears  
With Symphony—New Compositions Sung by Loring  
Club—Flori Gough Gives First Recital  
—Other News

SAN FRANCISCO, CAL., March 23.—Royal Dadmun captivated a large audience with his baritone voice of rich quality, fine enunciation, smooth tone production and polished artistry when he appeared as the final attraction of Alice Seckels' Matinee Musicales. Sigrid Prager was at the piano and exhibited a thorough understanding of the art of accompanying.

## NINTH "POP" CONCERT APPRECIATED

The ninth "Pop" concert of the San Francisco Symphony Orchestra, under Alfred Hertz, on March 15, was one of the musical events of the season as several new works, heard here for the first time, as well as other favorites, were presented. Among these novelties, Rimsky-Korsakoff's scherzo, *The Bumble Bee*, from *Tsar Saltan*, proved most interesting and its repetition will be welcomed. Another number from which the audience derived keen delight was Joseph Clokey's *Ballet Suite*, performed on this occasion for the first time anywhere. Concertmaster Louis Persinger contributed a group of solos, among them being his own meritorious composition, *Bagatelle*. It aroused the enthusiasm of his auditors who recalled him five times.

The remaining orchestral numbers which Mr. Hertz interpreted in his vivid and intelligent manner were *In Bohemia* (Henry Hadley); suite from *Carmen* (Bizet); *Prize Song* from *The Mastersingers* (Wagner); and *Ballet Music* from *Prince Igor* (Borodin).

## LORING CLUB CONCERT

The third concert of the forty-eighth year of the Loring Club was held on March 17. The program, in accordance with the custom of the club, included a number of compositions for men's voices which on this occasion were heard for the first time here. Among these were Bruno Huhn's setting of Addison's poem, *The Spacious Firmament*, and Brunette, an a cappella folk-song, while of special interest was a number of movements of Wallace A. Sabin's *Saint Patrick* at Tara. Mr. Sabin, director of this fine choral society, received a well merited ovation at the conclusion of this number. The soloists were Willem Dehe, cellist, and Benjamin S. Moore, pianist, who gave a well conceived interpretation of *Valentini's* sonata for cello and piano.

## FLORI GOUGH IMPRESSES

Flori Gough, cellist, who returned to her home here several months ago as winner of the first prize at the Paris Conservatory, gave her first public recital before a large audience. Miss Gough chose an exacting program—one that gave ample opportunity for technical and interpretative display. She draws from her cello a rich, deep tone, while her musical and artistic sensibilities are well developed. Lev Schors played the accompaniments admirably.

## ENESCO WITH SYMPHONY

Heretofore known to this city only through his compositions, Georges Enesco made his initial appearance here at the eleventh pair of concerts of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, on March 20 and 22 as composer, conductor and violinist. Playing Brahms' D major concerto for violin and orchestra, Mr. Enesco revealed a thorough mastery of his instrument. His symphony in E flat major, for the interpretation of which Mr. Hertz handed his baton to the composer, showed Mr. Enesco in creative mood. Mr. Enesco conducted his symphony with virility, spirit and warmth.

Mr. Hertz' conducting of the *Faust* overture (Wagner) reached a high pitch of excellence. There was little in the score that he, with his imaginativeness and musicianship, did not produce.

## DOHNANYI

Those who heard Dohnanyi as guest artist on several occasions with the Chamber Music Society of San Francisco

and admired him as an ensemble player welcomed the opportunity of hearing him in a complete recital of piano literature. This took place in Scottish Rite Hall on March 20, under the management of the Elwyn Concert Bureau. Mr. Dohnanyi's own compositions held the greatest interest on the program, for they are charged with depth of feeling and sound musicianship. Mr. Dohnanyi has established himself firmly in the high esteem of the public here, who will always give him a hearty welcome.

## CHALIAPIN

Feodor Chaliapin returned to San Francisco after an absence of over a year and attracted to the Civic Auditorium, on March 22, one of the largest audiences of the season. Mr. Chaliapin was in excellent form upon this occasion; his rich, sonorous voice, his mastery of the art of dramatic expression, his ability of projecting the mood and inner meaning of every song, together with his forceful personality, making him a commanding figure. It was an inspiring recital and the plaudits which greeted the Russian basso were many. He was assisted by Abraham Sopkin, violinist, and Max Rabinowitch, pianist.

Mr. Chaliapin and his associates appeared here under the direction of Selby C. Oppenheimer.

## NOTES

Edouard Deru, in response to many requests, repeated the program which he gave recently in the Hotel St. Francis, at the San Francisco Conservatory of Music, where he heads the violin department. Mr. Deru was assisted by Olive Hyde and Arthur Nord, violinists, and Beatrice Anthony, pianist.

San Francisco will be flooded this summer with master-classes by master teachers. In addition to the Master School of Musical Arts of California which is to be managed by Alice Seckels, Louis Graveure, whose classes are to be directed by Selby C. Oppenheimer, and Yeatman Griffith, whom Ida G. Scott is bringing here, an announcement has been made by Alice Metcalf that Marguerite Lisniewska, pianist and teacher, will conduct a master-class here commencing June 22 and continuing for six weeks.

Folk music in costume was featured at the concert of the San Francisco Musical Club at its recent meeting. Willem Dehe, cellist, and Mrs. Cecil Hollis Stone gave the first performance here of Rachmaninoff's sonata. Marion Frazer played piano solos and the vocalists were Miriam Sallander, Ellen Pressley, Sophia Neustadt and Dr. Frederick Warford.

Hother Wismer, violinist, with Margo Hughes at the piano, delighted a large audience at the Pacific Musical Society, on March 12. Other artists were Marion Frazer, pianist; Harold Pracht, baritone, and Lillian Hoffmeyer-Heyer, contralto.

William Gwin, Jr., gave an hour of music recently in the Italian Room of the Hotel St. Francis.

Andrew Bogart presented two artist-pupils, Emilia Da Prata, dramatic soprano, and Ezio Taccola, dramatic tenor, in recital. Both singers were the recipients of much praise.

C. H. A.

LOS ANGELES PHILHARMONIC  
PRESENTS ENESCO AS SOLOIST

Roman Choir Gives Two Concerts—Schnitzer "Pop"  
Soloist—Notes

LOS ANGELES, CAL., March 23.—The twelfth pair of Philharmonic concerts, March 13 and 14, under the baton of Walter Henry Rothwell, proved one of the most interesting programs yet given. Georges Enesco, violin virtuoso, was the soloist and played the Beethoven concert for violin in D major, op. 61. This was played with remarkable tone and technique and the artist received an ovation which lasted several minutes. The opening number was the allegretto from the seventh symphony in memory of William Andrews Clark, and was played effectively. The presentation of the *Rhapsodie Espagnole* was exceptionally fine, and the *Entrance of the Gods into Valhalla* from *Das Rheingold* appealed to all lovers of Wagner. The house was filled.

## "POP" CONCERT SHOWS ATTENDANCE INCREASE

The "Pop" concert at the Coliseum, March 15, showed a decided increase in audience over the first of the series, 15,000 attending, 10,000 children were present. The program included Bizet's *Carmen* suite; Massenet's five scenes

Neapolitane; Strauss' *Blue Danube*; and Tchaikowsky's overture, 1812.

## ROMAN CHOIR

The Roman Choir offered two concerts, March 15 and 16, at the Philharmonic and Trinity Auditoriums respectively, and were well received by a good sized audience.

## GERMAINE SCHNITZER WITH SUNDAY "POP"

The popular concert on March 22 at the Philharmonic, played by the Philharmonic Orchestra, was an all Tchaikowsky program and drew a house practically filled from footlights to top balcony. The program opened with the *Valse des Fleurs* from the *Nut Cracker* suite, op. 71 A.

The soloist of the day was the pianist, Germaine Schnitzer, who, in addition to a charming stage presence, displayed her fine technique and warm, colorful tone in Tchaikowsky's concerto for the piano, No. 1, in B flat minor, op. 23. The artist presented it with masterly understanding. The orchestra played in support as one person and the audience was enthusiastic. The final number was the symphony No. 6 in B minor, op. 74.

## NOTES

Helena Lewyn, pianist, and Ben Whitman, violinist, gave the first of four sonata recitals at the Friday Morning Club Auditorium, March 19.

Phillip Tronitz, the Norwegian pianist, and Blanche McTavish, contralto, gave a joint program at the Ebell Club Auditorium. Miss McTavish has a well trained contralto which she uses well. She sang two groups of songs and an aria. Mr. Tronitz was particularly happy in his interpretation of Norwegian composers, while his Chopin numbers were played with musical understanding. He is a seasoned artist with a masterful technique and a fine touch.

The advanced pupils of Alma Stetler gave a recital, March 21, at Chickering Hall, assisted by Loraine Peck and Joseph Smith, advanced pupils of Adele De Lauth. They played a well chosen program proficiently and the singers sang with ease and good tone.

Walter Henry Rothwell has been chosen to conduct Frank Patterson's opera, *The Echo*, in Portland, Ore., next June.

An evening of unpublished original compositions was given by the members of the Musicians' Club, March 14, in the Recital Hall of the U. S. C. College of Music. The program was arranged by Homer Grunn, president of the club. The composers included Joseph Jean Gilbert, Homer Grunn, Charles E. Pemberton, Robert Warren Allen, Charles L. Estey and Dr. Roland Diggle.

Louis Graveure will conduct his second master-class this summer, beginning June 1 and continuing five weeks.

March 18, Blanche St. John Baker gave a musical-tee at her studio.

The second of a series of morning musicales was given by Bessie Chapin, violinist, in the ballroom of the Alexandria Hotel, March 18, assisted by Alexander Kisselburgh, baritone; Homer Simmons, pianist, and Sigurd Fredrickson, cellist.

The drive is on for the Los Angeles Opera Company's season in the fall. Charles Hackett has already been engaged.

A fine program was given at the MacDowell Club, March 16, by F. Marion Ralston, composer-pianist; Marion Elio, violinist, and Mary Tyler Novis, cellist, who rendered Miss Ralston's compositions. Ralph Laughlin, tenor, sang a group of songs and Mrs. Zeffer Sparrow played the A minor concerto by MacDowell.

Piano pupils of Lenore Montgomery were heard in recital on March 20.

It is announced that a number of visiting conductors will officiate at the Bowl concerts this summer including Fritz Reiner, Rudolph Ganz, possibly Leopold Stokowski and Walter Damrosch. Sir Henry Wood, the English conductor, is also expected.

Blanche Rogers Lott, pianist, and the Philharmonic Quartet gave the fifth program of the Los Angeles Chamber Music Society.

Alice Gentle has rented Carrie Jacobs Bond's Hollywood home for the summer while the composer is on tour.

B. L. H.

## BERKELEY, CAL.

BERKELEY, CAL., March 21.—Myrtle Donnelly Quinlan, soprano, and Ellen Edwards, pianist, gave a program of operatic numbers as the fourth of the Music Appreciation

(Continued on page 54)

## PACIFIC NORTHWEST DIRECTORY

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## Louisville Conservatory Notes

Twenty minute radio concerts are featured every week day afternoon by the conservatory students.

Frederic A. Cowles, director, and Arthur W. Mason, assistant director of the conservatory, have returned from a ten days' stay in New York City.

The Mu Iota Lambda Sorority held its annual formal initiation, followed by a dinner party at the Brown, February 3. The new members were Martna Flint, Marie Catherine Goodman, Evelyn Maser, Margaret Bentley and Agnes Kastner.

Marjorie Crosby, Margaret Fust, Pauline Bieford and William Lucas, students of the juvenile department of the Mary Plummer Hunt Studio of the conservatory, were enthusiastically received in a piano program recently.

The following students, under the direction of Mary Plummer Hunt, of the conservatory, rendered an attractive program at the Fourth Avenue Presbyterian Church on February 20, under the auspices of the Girls' Friendly Class—Mrs. Johnnie Massey Clay, teacher; Mrs. Paul Savain, president; violin, Fannie Stoll, of the Charles J. Letzer Studio; voice, Julia Strickles and Helen Kreigen, of the Reginald Billin Studio; readings, Elsie Brach, Martha Frances Brantley and Stanley Goodrich, of the Floyd Crutchfield Studio; piano, Joseph Henry, of the Sara McCarnathy Studio; Margaret Moss, of the Mary Plummer Hunt Studio; Helen Eichinberger and Lionel Levinson, of the Sinclair Studio and piano ensemble, M. Just, M. Crosby, P. Buford and William Lucas (juvenile), of the Mary Plummer Hunt Studio.

The conservatory presented Howard Koch in recital at Y. W. C. A. Auditorium on February 24, Helen Eichinberger at the piano. Mr. Koch, a young violinist of promise, aroused his audience to a high pitch of enthusiasm. He displayed a fine sense of musicianship and played with vivid tone coloring. Helen Eichinberger, of the studio of Lionel Levinson Sinclair, handled the piano part in a masterful manner and gave excellent support throughout. The concert was a triumph for pupil, accompanist and teacher.

The piano students of Mamie Rudy Anderson, of the conservatory, gave a creditable recital March 10 at the Y. W. C. A. Auditorium.

## LOCAL NOTES

The Wednesday Morning Musical Club, Mrs. Alex. G. Barrett, president, gave an enjoyable concert at the Woman's Club Auditorium on February 18, presenting Mrs. Chas. Harner, soprano; Frederic Morley, composer-pianist;

Mrs. Newton Crawford, pianist; Charles Letzler, violinist and Earl G. Hedden, cellist.

The Music Study Club met March 11 at the Music Room. A program of ensemble music was rendered by Harry Bloom, J. M. Fuhrman, Sidney Meyers, Emily Denbitz, Joseph Rauch, Clarence Hellman, Joseph Oppen and Arthur Bensinger.

The Saturday Afternoon Musical Club gave a splendid program in the studio of Corneille Overstreet February 7. Those participating were Cathryn Trautman, piano; George Thixton, baritone; Fannie Still, violin, and Joseph Henry (blind), piano.

The Fourth Avenue Presbyterian Church held its monthly musicale on March 7. The choir is composed of Esther Metz, soprano; Virginia S. Herrick, contralto; Williams Layne Vick, tenor; William G. Meyer, baritone, and William E. Conen, organist and director. Pauline Bessire, harpist, assisted.

The Younger Woman's Club met March 13, at the Music Room under the auspices of the music committee of the Woman's Club. The program presented was a comparison of modern American jazz and modern American standard music, with piano selections to represent each type. The pianists were Mrs. Frederic Spiedel, George Gersho, Fabian Storey, Helen Elizabeth Sprague and Alma Steedman.

Edward C. Pottsmith, blind violinist and singer, accompanied by Carrie Grissom, gave an enjoyable recital February 12, in the dining room of the Waterson, before an appreciative audience. M. P. H.

## Germaine Schnitzer on the Coast

Germaine Schnitzer, the popular pianist, has fortunately fully recovered from the severe attack of ptomaine poisoning which forced her to cancel some of her New York recitals. The artist appeared recently in Moline, Ill.; Pittsburgh, Pa.; Syracuse, N. Y., and Boston, Mass. In the two last mentioned cities she was heard with orchestra in the Variations Symphoniques, by Cesar Franck, and was exceedingly well received.

Mme. Schnitzer is at present on the Coast, where she is booked for an extensive concert tour through northern and southern California and in Portland, Washington and British Columbia.

## Margaret Meagher Reengaged

At the yearly round table meeting of the Special Class Teachers of Philadelphia, March 14, in the William Penn High School, Margaret Meagher sang The Old Love by De Koven and My Little House by Rohrer. The violin obligato was played by Isabelle Adams and Helen MacDonald was at the piano. This is the third year Miss Meagher has been the soloist for the yearly meeting. She is a student of Laura De Wald Kuhnle.

## Annie Louise David's Dates

Annie Louise David, harpist, played on April 5 at the West End Collegiate Church. April 12, Easter, she was heard at the Lafayette Presbyterian Church of Brooklyn, Dr. John Hyatt Brewer organist. April 18 she will play at the Waldorf-Astoria, April 23 at the Hotel Biltmore, and May 4 in Norwalk, Conn.

## MINNEAPOLIS

(Continued from page 7)

Wilson's New Orleans overture; two movements from James A. Bliss' fourth sonata, tellingly orchestrated by Henry Verbrugghen, and Arnold Bax's phantasy for viola and orchestra. In this latter Paul Lemay, first viola player in the orchestra, did fine work. He was enthusiastically recalled by the audience; Wolstenholme's Allegretto which he played for encore was so well received it had to be repeated.

The other numbers on the program were Weingartner's arrangement of Weber's Invitation to the Dance and MacDowell's Indian Suite.

## GABRIEL FENYVES

A second recital by Gabriel Fenyves, Hungarian piano virtuoso, who came to Minneapolis last fall and made such an excellent impression, deepened it with a varied program and proved conclusively that he is a many-sided artist, equally at home in various schools of piano music. Mr. Fenyves was the recipient of many enthusiastic recalls. G. S.

## Herbert Witherspoon Studio Notes

Ernest Edwards, baritone, recently gave his first recital in Bethlehem, Pa., where he is a voice teacher. Mr. Edwards will give a recital in New York at Aeolian Hall early next season.

Walter Leary, baritone, was the soloist with the Chaminade Club of Hackensack, N. J., on April 13; this was Mr. Leary's third reengagement with this club. He will also give a recital at the International House, New York, on April 14, and will be heard in concert in Milford, Mass., on April 26.

Manton M. Marble, tenor, was soloist with the MacDowell Club in Jackson, Mich., on March 24. He is being trained for grand opera and will probably make his debut in another year either in this country or in Germany.

Mildred Seeba, soprano, was the soloist for the Montreal Symphony Orchestra, at the Matinee Musical Club, Montreal, Canada, on March 18.

Rose Dirmann, soprano, recently was soloist with the Chaminade Club, Hackensack, N. J.

All of these singers are examples of the training received under Mr. Witherspoon, which not only fits them vocally for their task, but also develops in them strong personalities, which become a real factor in their success.

For their Boston Student Prince Company, the Shuberts have engaged Emily Woolley, Mildred Mereness and Sallie Litz, sopranos, and for The Mikado, which is to open in New York shortly, they have engaged Homer Cooke, tenor, and Irma King and Cathleen Strickland, sopranos.

## Ethelynde Smith Complimented

The accompanying letter addressed to Ethelynde Smith, soprano, speaks for itself:

Mobile, Ala.

My dear Miss Smith:

It gives me a great deal of pleasure to express to you, as chairman of the entertainment committee of the Scottish Rite Bodies in Mobile, our great delight and entire satisfaction in having had you with us. We have heard a great many very complimentary remarks as to your recital, and we want to take this occasion to tell you of our appreciation, and also to say that the concert was most satisfactory and pleasing in every way possible. A large number of our very best musicians in Mobile have expressed themselves as having thoroughly enjoyed your program, and as having been charmed with your wonderful voice and the whole manner in which you handled the recital. We hope to have the pleasure of having you with us again in the future.

With very kindest regards from all the committee, I am,

Sincerely yours,

(Signed) C. A. L. JOHNSTONE.

## Perfield Talks

On April 13 Effa Ellis Perfield gave a pedagogical talk at her studios for the benefit of the teachers of the training department of the Flatbush School. Fourteen young women in this class are specializing in kindergarten and primary work for public schools. The training department is under the direction of Lucille Edna Allard, and special music work is given by Mabel Corey Watt.

April 10 at Effa Ellis Perfield's studio, Ruth Julian Kennard gave a morning recital and presented one of the adopted children of Nora Bayes (Little Peter Bayes, not quite four years old).

## Fine Concert in Erie Elks' Course

Ruth St. Denis, Ted Shawn and the Denishawn Dancers were presented recently in the Elks' Concert Course in Erie, Pa. There was a sold-out house and great enthusiasm was shown on the part of the audience. The fine art of these well known exponents of the terpsichorean art was displayed in a ballet and various divertissements.

## Vreeland to Sing in Cleveland

Jeannette Vreeland will appear in concert in Cleveland, O., on April 27. The soprano will fulfill the engagement in connection with her appearance in Cincinnati, O., April 16.

## Vichnin to Play in Houston

Edmond Vichnin, talented young pianist, will give a recital in Houston, Texas, on April 16, under the auspices of the Girls' Music Club.

## Florence Not Frances Bullard

In the issue of April 2, there appeared a notice to the effect that Frances Bullard recently sang at Rockaway, L. I. The first name should have been Florence.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending April 9. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Earl Towner, Santa Clara, Cal.)

The Promise of Spring, a blossom cantata, by Earl Towner.

(J. Fischer & Bro., New York)

Fischer Edition News and other musical items of interest (booklet).

(The Arthur P. Schmidt Co., Boston)

Waken, Lords and Ladies Gay, for men's voices, by George Henry Day.

The Fishermen, for men's voices, by F. Leslie Calver.

Nobuddy, for men's voices, by W. J. Marsh.

Kerry, for men's voices, by Charles P. Scott.

Stars Brightly Shining (Venetian Carnival), waltz, for men's voices, by Emil Bronte.

The Pupil's Duet Album (second series, Books I and II), for piano.

(G. Schirmer, New York)

March from the Nutcracker Suite (Tchaikowsky), transcribed for organ by Edwin Arthur Kraft.

The Crucifixion, sacred song, by Pearl G. Curran.

Airs and Dances of the Eighteenth Century—March of the Musketeers, Sir Pantaloon, Danse (Laujon), Exaudet's Minuet, The March of the Three Kings, arranged for piano, by Angela Diller.

Tiny Suite for Tiny Fiddlers—The See-Saw, The One-Finger Waltz, March of the A-B-C's (published separately), by Arthur Hartmann.

Two Dances, Caprice and Valse (published separately), for violin, by Arthur Hartmann.

Swing-Along Song, a melody for violin and piano by Harvey B. Gaul.

Prelude IX, for violin with piano accompaniment, by Samuel Gardner.

Two Duets for Piano—Indian Revel and Under the Banners, by Frances Terry.

Love of Yesteryear, by Oley Speaks, transcribed for violin and piano by A. Walter Kramer.

(Oliver Ditson Co., Boston)

The Coquette (op. 24), for violin and piano, by Karl Rissland.

Toy Soldiers' Parade, for violin and piano, by Karl Rissland.

Song o' the Lass, a spring song, for voice, by Samuel Richards Gaines.

Little Red Boat, for voice, by Louis Victor Saar.

(Virgil Piano School Co., New York)

Uneven Rhythms, for piano, by Mrs. A. M. Virgil.

(J. & W. Chester, Ltd., London)

Shakespeare Songs, for voice and piano (Books V and VI), by Mario Castelnuovo-Tedesco.

Concerto in F, for piano and orchestra, by Alexandre Tcherepnine.

Album of Modern Bohemian Composers, for piano.

Four Eclogues, for piano, by A. Dvorak.

Two Impromptus, for piano, by A. Dvorak.

Three Album Leaves, for piano, by A. Dvorak.

Reviews

(Wilhelm Hansen, Leipzig)

Serenade by Arnold Schoenberg, Op. 24.—This work for chamber orchestra, which was recently given in New York, is now available in miniature score. No student who is interested in the march of modern music should be without it.

(Carl Fischer, New York)

A Mothers' Day Offering, by Lola Johnson.—May 10 is Mothers' Day. Everybody will join on that day to do homage to a sentiment that is as old as mankind. In answer to numerous requests, the house of Fischer has issued a special presentation edition of Lola Johnson's Mothers' Day music. It should be of interest to every school and church. It is arranged for one voice, a unison chorus of children, a duet for two children, or a two-part chorus for children. The music is simple and pleasing.

(MacPhail School of Music, Minneapolis)

Teaching Material, suggested by Carolyn Bowen in the Normal Course at MacPhail School of Music.—An extended and comprehensive list with names of publishers and prices.

(Arthur P. Schmidt, Boston)

The Silly Isles. Operetta by E. S. Hosmer.—An amusing work for amateurs.

Short Preludes and Postludes for Organ.—Fourteen easy pieces for service or concert use. Sixty pages of excellent music.

(Jack Mills, New York)

Just a Dream of a Waltz With You, by Frank H. Grey.—A waltz song with a first rate tune and a still better refrain. Easy and popular.

Returning, by Frank H. Grey.—Popular ballad with a short verse and a long refrain. Sentimental.

Give Me the Right to Call You Dearest, by Frank H. Grey.—Another popular ballad that is likely to become really popular. Sentimental. The orchestration is available.

(J. Fischer & Bro., New York)

A Hint, by Frank H. Grey.—Two pages intended to be humorous. The music is better than the words.

(Oliver Ditson Company, Boston)

Ten Negro Spirituals in Song Form.—The arrange-

(Continued on page 57)

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## BERKELEY

(Continued from page 51)

Course outlined by Ida G. Scott, at the Armstrong Auditorium on March 7.

The fourth Berkeley concert of the San Francisco Symphony Orchestra was given at Harmon Gymnasium, March 5, with Lewis Richards as harpsichord soloist in the Haydn concerto in D major. Other numbers were Antique Dances for the Lute arranged for modern orchestra by Respighi and the Bach-Steinberg Chaconne. The Hertz forces were especially enjoyed in the Stravinsky suite, L'Oiseau de Feu, which closed the program.

Georges Enesco, violinist, and George Stewart McManus, pianist, appeared in concert in Harmon Gymnasium, March 17, under the auspices of the Berkeley Musical Association. The audience was large and enthusiastic and recalls were numerous.

The Music Appreciation Series, managed by Ida G. Scott, closed with a program of modern music by Lawrence Strauss, tenor, and Ellen Edwards, pianist, at the Armstrong Auditorium, March 14. Mr. Strauss sang many delightful modern songs and was encored repeatedly. Miss Edwards was heard to especial advantage in a Ravel group.

H. M. R.

## STOCKTON

STOCKTON, CAL., March 19.—Ernestine Schumann-Heink attracted a capacity audience to her recital given under the auspices of the San Joaquin Music Association.

The Stockton Musical Club presented Maria Ivogun, who charmed her hearers by her beautiful voice, impeccable finish and wholesome personality.

The French pianist, Alfred Cortot, was presented by the San Joaquin Music Association. M. Cortot aroused great enthusiasm, responding with many encores.

The Roman Choir appeared under the auspices of the Knights of Columbus and filled the Auditorium. It was so successful that a second appearance was made. Their ensemble work drew forth great praise, but the magnificent work of the soloists made the greatest appeal.

Myra Hess was the fourth attraction on the Stockton Musical Club Course, appearing in a well balanced and splendidly executed program, March 17. Miss Hess deserved the thanks of the musically discriminating for a program of high musical caliber.

An event of artistic significance was the formal organization of the Community Arts Association of Stockton, the purpose of which is to foster and aid all forms of artistic development in the city. The organization begins with a large membership and a splendid field for its activities.

The Stockton Musical Club presented its student's program with pupils of the various professional members of the club appearing in a recital.

The first student recital, given by the College of the Pacific, was held at the First Presbyterian Church, when the following appeared: Edith Gilbert, Beatrice Walton, Olive Morris, organists; Agnes Clark, soprano, and Myrle Marriott Westlake, mezzo-soprano. C. M. D.

## Dr. Rumschisky Opens Studio in New York

Dr. S. Rumschisky, conductor and pianist, who recently conducted with success in Vienna, is now visiting in America and praises highly the development of musical life in this country. He has an especially fine word to say for American orchestras, which, in his opinion, have no equal any-



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DR. S. RUMSCHISKY.

where. Dr. Rumschisky formerly was director of the Imperial Conservatory at Irkutsk and he also has an excellent reputation in England as a pedagogue, including among his pupils the well-known pianist, Solomon. Dr. Rumschisky has decided to prolong his visit to this country, and has therefore opened a studio in New York. He also has been engaged to teach in San Francisco at the Master School of Musical Arts of California, of which Lazar S. Samoiloff is the director. He will teach there for a period of six weeks, beginning the middle of July.

## Earle Laros "a Revelation"

Earle Laros recently appeared as soloist of the Bethlehem (Pa.) Symphony Orchestra. This marked the third orchestral appearance in that section of Pennsylvania which the popular pianist has had since the first of the year. His appearance on the stage was the cause of an ovation, which

undeniably showed the splendid spirit between the Bethlehemites and Mr. Laros, who is also the conductor of the Easton Orchestra. Earlier in the season, when he appeared with the Allentown Orchestra, the same spontaneous reception was tendered him. On this latter occasion he played a group of diversified numbers for piano. In reviewing the concert the Bethlehem Times said: "Mr. Laros proved a revelation to even those who had heard him before as a piano soloist. The selections which demanded almost the complete resources a pianist has at command were played with a dash and brilliancy that were amazing. The crashing chords were given with utmost ease and not only were his dexterity and general technical equipment remarkable but his interpretations of the composer's concerto appeared to be perfect."

## The Gift of God, a New Cantata

The Gift of God, a new cantata by George B. Nevin, will be published in the early fall. The Gift of God is a setting of the conversation between the Saviour and the woman at the well on the outskirts of the city of Sychar. Other cantatas by Mr. Nevin are The Crown of Life and The Incarnation.

## Patton to Sing in Fitchburg

The first three days of the week beginning April 20 Fred Patton will sing at the Fitchburg (Mass.) Festival, with the Bridgeport Oratorio Society, and with the Philadelphia Mendelssohn Choir.

## Mina Dolores Heard

Mina Dolores, lyric soprano, was soloist at a recent evening concert at the Benjamin Franklin Hotel in Philadelphia, and scored her usual success.

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### Schmitz to Conduct Annual Master Class at Boulder, Col.

E. Robert Schmitz announces that he will again conduct a summer master class in this country from July 30 to September 5, at Boulder, Col.

"The Rockies may seem rather far away, but I have picked Boulder for a very definite reason," said Mr. Schmitz recently. "In 1920 I began my summer master classes in America, having made up my mind to devote a portion of each year to the task of bridging the gap between classicism and modernism, unhampered by tradition, the bugbear of piano pedagogy today. Feeling that the natural place for students to gather was in a big city, I taught the first season in New York and the following three summers in Chicago. Throughout heat and noise, dust and distraction, I labored to instill fundamental musical principles into conscientious but weary artists and teachers who had come to work under me."

"Last summer I realized that it was nonsense to fight against Nature. Why not combine comfort and vacation with study? I thought. And so I moved my class to Madison, Wis., and discovered how much easier technic and interpretation became when presented in the midst of green country and water and sunshine than under the depressing influence of hot asphalt, shrieking traffic and skyscrapers."

"Madison was the beginning. The next step was inevitable—the Rockies! To teach in a climate of cool, invigorating days and restful nights, to know that you might turn from the glories of Bach to the greatness of the mountains, was an inspiring thought. For in the end, you know, all beauty is akin. It is one perfect aesthetic system—the harmony of color and mass in Nature, the arrangement of melody, rhythm and form in music. If you cannot feel dawn, you cannot feel Debussy; if you do not understand the sea, you do not understand Chopin. That is why I am going to Boulder. That is why I feel a summer master class in such surroundings must be the most successful I have ever conducted."

### Kellert Trio Coming to America

The Kellert Trio (piano, violin and cello) was celebrated a few years ago, before the war. They were young and highly gifted, and they were sent abroad by philanthropic New York patrons to complete their education. The war then interfered, and it has only now proved possible for them to return to this country. The pianist and the violinist of the trio have already arrived, and the cellist will be here within a month's time. They have already made arrangements for appearances, and will undoubtedly prove the success they were of old.

### Proschowsky Pupil Praised

March 4 to 8, Beth Tregaskis, mezzo-soprano, was soloist at the meetings of the Southern Jersey Methodist Conference at Ashbury Park, N. J., and March 10 she was one of the soloists with the Oratorio Society of Elizabeth, N. J. This latter date was the second concert of the sixth season for Mrs. Tregaskis also sang in The Messiah with the

same society in December, and all were so enthusiastic over her work that she was re-engaged as soloist for the performance of The Crusaders by Gade. The program was divided into two parts; the performance of The Crusaders and a group of operatic selections. Mrs. Tregaskis' contribution to the first part of the program was Saint-Saëns' aria, My Heart at Thy Sweet Voice, from Samson and Delilah. On March 17, Mrs. Tregaskis gave a recital at the Methodist Church in Ridgewood, N. J.

### Yvonne d'Arle in Another Role

Yvonne d'Arle, versatile young soprano of the Metropolitan Opera, has still another operatic role which she sang



YVONNE D'ARLE AS NEDDA.

with unusual success while touring with the Bracale Opera Company through Central and South America last summer. As Nedda in I Pagliacci, she showed unusual talent, his-

trionically and vocally, and the critics thought her excellent. The Mundo al Dia, Bogota (Columbia), May, 1924, felt that "The Nedda of Yvonne d'Arle was filled with piquant grace that we have not heretofore seen in this role and which is its true characterization, realized moreover by a voice scrupulously educated in the details of technic and of great flexibility." The critic of this paper went on to say that Miss d'Arle "never permitted herself artificially to force, falsify or accentuate the quality of a tone in search of applause."

The critic of the Cromos, Bogota, June, 1924, said that "she charmed anew in the part of Nedda," and he wrote in glowing terms regarding the bird aria of the first act and declared that it "was savoured with lovely color of tone," and that the "voice held a delicious timbre, an impeccable technic and intelligent modulation." After all of this glowing praise, the El Tiempo of Porto Rico, March, 1924, was still more enthusiastic and declared that she was a most "enchanting Columbine," that she had "style and piquancy," and still further in the article thought that "she is full of grace and her voice is that of a crystalline fountain."

It seems that this young artist is equally as successful in her various roles, particularly the two principal parts in Bohème, Musetta and Mimì, as Mme. Butterfly and as Nedda. Miss d'Arle will be the principal singer with the St. Louis Municipal Opera Company, which begins its season in May and continues until August.

### Unity Concert Courses in Montclair

Montclair, N. J., has heard much fine music under the auspices of the Unity Institute. Concerts announced for next year include four symphony concerts for young people by the New York Symphony Orchestra, with Walter Damrosch conducting and giving an explanatory talk about the music. In this course there also will be a lecture recital by Mr. Damrosch. In the Unity Concert Course such attractions will be presented as Beniamino Gigli, tenor of the Metropolitan Opera Company; the Boston Symphony Orchestra; Kibalechich Russian Symphonic Choir; Rosa Ponselle, soprano of the Metropolitan Opera Company; Dusolina Giannini, soprano; Mischa Levitzki, pianist. Extra concerts not included in the course will be given by Kreisler and Ruth Breton and the Montclair Orchestra.

### Sir George Donaldson Dead

LONDON.—The death has just occurred, at the age of seventy-nine years, of Sir George Donaldson, who presented the Donaldson Museum to the Royal Academy of Music and on whose initiative the new home of the Academy in Marylebone was built.

### Vocal Theory Classes in Washington

Edna Bishop Daniel's vocal theory class talks are being continued at her studio in Washington, D. C. March 16 Mrs. Daniel discussed The Anatomy of the Larynx and on March 23 her subject was The Cartilages of the Larynx.

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# MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Michael Rosenker, Russian violinist, who had been heard previously at the Rivoli, was the soloist for the Sunday Symphony Society's concert on April 12.

S. L. Rothafel prepared an elaborate program at the Capitol for Easter week. Besides appropriate music there was a revival of *The Sultan of Zulu*, arranged in the form of "Impressions."

On April 17 at the Rivoli Theater a gala opening of Gloria Swanson's new picture, *Mme. Sans Gene*, will be given. It is reported that seats on this occasion will be \$5 each but it is to be hoped that this will be reduced for no motion picture is worth \$5 admission.

Miriam Lax is the principal soloist at the Rivoli this week. Gaston Dubois, cellist, is the principal soloist at the Rialto.

The Mark Strand is celebrating its eleventh anniversary of the opening of what was Broadway's first large modern motion picture theater. Kitty McLaughlin is the principal soloist.

## THE RIVOLI

The Rivoli Theater last week was decorated for the celebration of the Easter holidays, with its main musical offering set in a church background. The Ritz Quartet, in choir gowns, rendered *The Palms* beautifully, followed by the Ave Maria, sung by Miriam Lax, the splendid soprano of the theater, and assisted by the Rivoli Dancers, costumed as nuns. The presentation was an elaborate one and was accorded the appreciation it deserved. The only other musical portion of the program was the delightful Handel music played by the orchestra, under Irvin Talbot and Emanuel Baer, which accompanied one of the Famous Music Master Series, this time depicting the boyhood and achievements of that great composer, George Friedrich Handel.

The feature picture was an adaptation of Henry Baerlein's novel, *Mariposa*, with Pola Negri in the title role of *The Charmer*. The story is mediocre but Miss Negri is always an outstanding feature. The Rivoli Pictorial; a film novelty, *Betty and Her Beasties*, and a particularly funny comedy, *Remember When?* with Harry Langdon, completed the performance.

## THE MARK STRAND

There was a beautiful scenic setting for the presentation of Sullivan's *Lost Chord* at the Mark Strand Theater last week. When the curtains parted, Kitty McLaughlin, soprano, was seated at the organ singing this old favorite song of Sullivan's. The orchestra, under the direction of Carl Edouarde, and the Male Ensemble also took part in this number. An attractive springtime setting was furnished for the pastel, *In the Springtime*, in which Pauline Miller and Everett Clark, charmingly costumed, and the male quartet sang Romberg's *Will You Remember*, and Mlle. Klemova, M. Daks and the ballet corps delighted with their dancing of Grieg's *Spring*.

The feature picture was *I Want My Man*—a typical "movie" title for an adaptation of Struthers Burt's novel, *The Interpreter's House*. Milton Sills and Doris Kenyon, in the leading roles, always can be counted upon to give fine impersonations, but their art is more or less wasted upon such stories as this one.

Other cinema attractions were the *Topical Review* and a Harold Lloyd revival of *Now or Never*. The organ solos which conclude the programs at this theater are excellent.

## THE PICCADILLY

The Piccadilly Easter program last week was an especially enjoyable one. Conductor Fradkin chose for his overture a Maytime selection (Romberg), after which were heard Virginia Newbegin, soprano, and Claire Stetson, contralto (their debut) in Kreisler's *Cradle Song*, 1915; both sang well and were warmly applauded. Herbert Henderson, associate organist, played East, West, North and South, a suite of American folk music arranged by John Hammond, and also Engel's *Florida*. The orchestral interlude was *Titina* (Daniderff). The concluding musical number was O'Hara's *Give a Man a Horse He Can Ride*, delightfully sung by Frank Johnson, baritone, a former Stadium winner.

The picture featured Tom Mix and Tony in another of those fine wonder horse pictures, *Riders of the Purple Sage*. There were also the usual comedy, *Dynamite Doggie*, and the Pictorial News.

## THE RIALTO

The feature picture at the Rialto last week was *A Kiss in the Dark*, adapted from the play, *Aren't We All*, starring Adolphe Menjou, Eileen Pringle and Irene Rich. The program was opened with excerpts from *Madame Butterfly*, played by the Rialto Orchestra under the baton of Willy Stahl. Many of the familiar melodies of this popular opera were played and greatly applauded. This was followed by the Riesenfeld Classical Jazz, which was also very much enjoyed. The soloist was Helen Sherman, coloratura so-

prano, who sang delightfully the *Voices of Spring*, by Strauss. A dance divertissement was also on the bill, presented by Selesia Sorel, Alma Hookey and Marguerite Low, followed by an educational comedy, *Why Hesitate*, and the usual Rialto Magazine.

## THE CAPITOL

Last week there was another of those delightful programs which have attracted such large and enthusiastic audiences to the Capitol Theater. Conductor Mendoza led his orchestra through a splendid rendition of Caucasian sketches (Ippolitoff-Ivanoff) and then came a special Easter offering, *The Palms* (Faure), sung by the Capitol Ensemble in choir robes, with Charles Schenck making his debut as soloist. For the divertissements there were four interesting attractions: *Pee Wee* (Petri-Parks), sung by Betsy Ayres, Marjorie Harcum and Louise Scheerer; Chinese Willow Plate, interpreted by Doris Niles, Frank Moulan and Marcello Fernandez; *Hunger*, from the Creole Love Song Cycle (Layton-Johnstone), sung by Gladys Rice, and *Waltz of the Jewels*, danced by Mlle. Gambarelli and ballet corps. For the interlude the orchestra played a selection from Friml's *Rose-Marie*, and Mauro-Cattone played an organ number.

The feature picture was *Man and Maid*, an Elinor Glyn production. There were also the usual comic and magazine pictures.

## Anne Robenne to Dance in New York

Like other Russian dancers who have come to America, Anne Robenne was a member of the Royal Ballet in Moscow. Despite her youth, her talents and beauty and personality gained her the position of premiere danseuse, a position in which she had success in both Moscow and Petrograd.

Mme. Robenne studied dramatic acting under the personal direction of Staneslasky of the Moscow Art Theater. She



Photo by Mishkin

ANNE ROBENNE.

studied music and vocal culture at the conservatory in Moscow. She was a member of the Chauve-Souris, and for four years a featured star of a film company in Russia. This versatility is the result of a cultured environment, for Mme. Robenne comes from a prominent Russian family. She was well known as a horsewoman and in society, as well as for her art, until the revolution. Then the ballet scattered; Mme. Robenne fled, and after many adventures and hardships succeeded in reaching Finland. She appeared in the opera at Helsingfors. This began a triumphal progress in Scandinavia, culminating in the position of premiere danseuse and ballet mistress at the opera in Gothenburg.

Mme. Robenne recently arrived in New York, where her first recital is scheduled at the Manhattan Opera House, today, April 16. Mme. Robenne is a skilled musician, with an unusual background to apply to her dancing, to which she adds imagination, a well developed technique and that intense sense of rhythm and real joy in dancing which is her Russian birthright. Her repertoire includes many different forms, from the dancing after the traditional school to the modern expressive and plastic dancing. Her interpretation of Liszt's *The Rose* is of almost visionary beauty. Again, in other dances, she gives a most colorful picture of southern passion and fiery temperament. She has even the versatility to include humor. In her dancing—many of her numbers her own creations—she expresses a personality of her own, independent and original. Her art bears the imprint of earnestness and sincerity, animated with a constant artistic purpose.

## Rappold Pleases Young Admirer

The appended speaks for itself:

M. H. Hanson,  
Manager of Mme. Marie Rappold,  
437 Fifth Ave., New York City.

Dear Sir:

I enjoyed hearing Mme. Rappold sing, and to show my appreciation I am sending this letter to tell her that I wish her much good luck, creating *The Echo*, in which she has the leading soprano role, and for return, I would welcome appreciate a photograph of her.

Yours very sincerely,

(Signed) MASIER HUBERT FULTON,  
Atlantic, Iowa.

## Mario Chamlee Sings Grey Song

Mario Chamlee, tenor of the Metropolitan Opera, is including Frank Grey's new song, *Last Year's Roses*, on all of his programs for his spring tour. Mr. Grey has written quite a number of new songs and recently made seven Ampico records and seven Duo-Art records. Some of the best concert artists are singing his numbers.

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BEGINNING SUNDAY

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FAMOUS RIALTO ORCHESTRA

RIVOLI THEATRE, BROADWAY at 49th St.

BEGINNING SUNDAY

# GLORIA SWANSON in "MADAME SANS GENE"

RIESENFELD'S CLASSICAL JAZZ  
RIVOLI CONCERT ORCHESTRA

**MARK STRAND** BROADWAY at  
47th STREET

BEGINNING SUNDAY

# NAZIMOVA in "MY SON"

FAMOUS MARK STRAND PROGRAM  
MARK STRAND SYMPHONY ORCHESTRA  
JOSEPH PLUNKETT, Mng. Director

## The Dayton Westminster Choir

Because they rehearse four and even five times a week, the Dayton Westminster Choir is rapidly developing and rising to a very fine position. Wherever and whenever the choir appears in concerts—the lovers of sacred music who attend, and more particularly so the choir masters, organists, choristers, music committees and ministers, admit that the work of the choir has set them thinking. The programs show the high standard which John Finley Williamson and his body of sixty devoted singers have set for themselves. The programs have been committed to memory and, of course, all are sung a-cappella.

Ministers of all denominations have expressed themselves as deeply interested in the work of the choir, and arrangements have been made for this choir from a Presbyterian Church to give a program before the conference on sacred music at the church of the Wesley Foundation at Purdue University, West Lafayette, Ind., on April 24, under the auspices of the Music Commission of the M. E. Church.

Deep interest is being manifested by many easterners also, so much so that the choir has been engaged by a number of prominent eastern institutions and managements, and will make its first appearance in Boston, Mass., at Symphony Hall, on October 19. The New York, Philadelphia, Baltimore, and other dates will soon be announced.

## Agnes Brennan Studio Recital

Agnes Brennan believes in frequent pupils' recitals, those she has held at her studio throughout the year almost monthly having demonstrated the distinct advantages. The pupils show progress from time to time and are encouraged in this way, and are given more confidence and poise. At the recital on April 4 a program mostly of classics was well given by Carrie Jones Reed, Gertrude Kern, John Downs, Miriam Odence, Anthony Salvi, Kathleen Dooley, Flora Moran, Cathleen Moore Baxter, Margaret Reilly, Alice Levins, Elizabeth Marko, Norma Gradstein, May Mahoney and Helen Kremelberg was given. Between the two sections of the program May Mahoney, soprano, was heard in a group of songs (in French and English) by Handel, Cadman, Rabey and Clement Flynn, O. M. I. Miss Mahoney, who is an artist-pupil of Miss Brennan's in piano, coaches with her also in singing. She possesses a mezzo soprano voice of rich quality, has excellent diction and interprets with artistic feeling and taste. She delighted in her rendition of each number, but *The Rose* and the *Weed*, by Clement Flynn, O. M. I., was received with such particular enthusiasm that Miss Mahoney was obliged to repeat it.

## Alice Crane in Charge of Music Tour

Alice Crane is actively engaged in various lines of musical endeavor. She is well known as a composer, pianist and teacher. She has also given delightful lectures on Nature Poetry in Music. Recently she was instrumental in organizing the Montclair Philharmonic Women's Chorus, of which she is director.

This summer Miss Crane is conducting the New York Music Lovers' Tour through Europe, organized by O'Donnell-Murray Specialized Group Tours. Under the efficient leadership of Miss Crane, who, in addition to being a thorough musician, has travelled extensively and knows the historical and musical background of Europe, the tour promises to be a very interesting as well as instructive one. The plan calls for a nine weeks' tour, the itinerary including the principal cities of Germany as well as quaint and musically important towns, Switzerland, Belgium, Paris and London. Some of the festivals, such as the Wagner Festival at Bayreuth and the Mozart Festival at Munich will be taken in.

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## REVIEWS AND NEW MUSIC

(Continued from page 53)

ments are by Fisher, Gaul, Johnson and Manney. A convenient collection of some of the familiar old tunes.

(J. &amp; W. Chester, London)

**Va, Soffio di Vento**, by Francesco Ticiatti.—A very fine song of curious pattern, with beautiful Italian words and a poor translation. Done by a first rate singer it should be highly effective. A highly interesting novelty.

**Black Eyes**, by Francesco Ticiatti.—Words only in English and they do not suit the music very well. Extremely difficult and ungrateful.

**From Dewy Dreams**, by Eugene Bonner.—This song has a very brilliant accompaniment and is to that extent effective.

(Fine Arts Importing Corp., New York)

**Sonata for violin and piano**, by Wm. J. McCoy.—A fine, brilliant and difficult work by one of the leading Americans. McCoy knows what he is doing, has technic to do it with, and ideas back of the technic. The result is really something for America to be proud of. The idiom is modern within limits, harmonically individual, and contrapuntally masterly. The writing for both instruments is so excellent and effective that it should interest concert violinists and pianists. Bravo, Brother McCoy!

(G. Schirmer, Inc., New York)

**Dance of the Sea-Fairies**, for piano, by Minnie T. Wright.—Grateful, melodious number of medium difficulty. Would be especially useful for a pupil's recital program.

**Romance**, for violin and piano, by Lily Strickland.—Although Miss Strickland lives in India, she has given to the harmonic dress of this Romance a distinctly Nordic character. It is melodious, well written for both instruments concerned, and will make an effective concert number.

**From the Rockies**, for violin and piano, by Samuel Gardner.—Samuel Gardner rarely writes anything unless he has something quite distinctive to say. That is true of this attractive number from his pen. The harmonic background is ingenious, the line of melody graceful without being in any sense banal. Excellent for concert.

**Dusk**, for violin and piano, by Gustav Klemm.—This piece by Gustav Klemm is distinctively in the salon class, but written with a thorough understanding of what sounds effective on the violin and a bright melodiousness that is sure to please an audience.

**The Seasons**, a Swedish folk-song, by Samuel Richards Gaines.—Excellent and vocally effective transcription of a Swedish folksong. Whether Swedish or Norwegian,

its first phrase is practically identical with Grieg's well known Synnove's Song from the Peer Gynt music.

**Enough**, song, by Charles H. Marsh.—The composer of this evidently has a genuine lyric gift. Probably a young man who later will not go so far afield in search of his harmonies for the sake of being "original."

**A Caravan from China Comes**, song, by Alice Barnett.—A clever, ingenious setting of Richard La Gallienne's attractive verses. Excellent number for an artist whose specialty is interpretation.

**As I Came Down from Lebanon**, song, by Alice Barnett.—Miss Barnett has a definite feeling for color. This song is full of the Orient, that is, of the Rimsky-Korsakoff Orient, which, after all, is the prevailing Orient in occidental music.

## News Notes of the Gunn School, Chicago

The new building of the Gunn School, Chicago, built especially for that institution by the Fine Arts Building Corporation, is to be one of the most complete and attractive

school buildings in Chicago. The studios have been most elaborately soundproofed, and each is provided with a separate ventilating system. The reception room and office quarters are commodious, and the recital hall of the school is even larger and more attractive than the handsome hall which serves the school in its present location at 1254 Lake Shore Drive, Chicago.

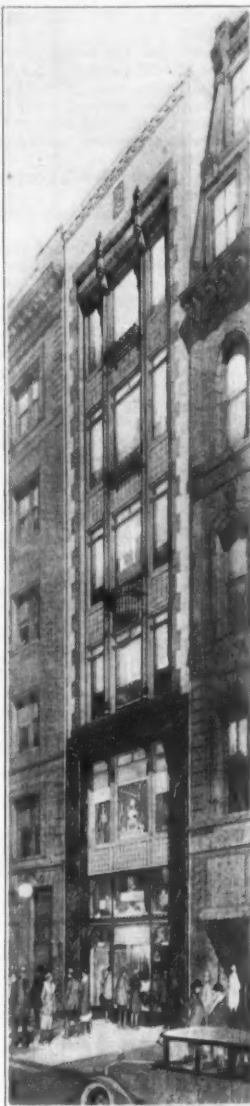
Lee Pattison has resumed his teaching at the school, and is available for students to August 8 continuously. His summer courses, which are particularly attractive, include a series of five lecture recitals and five concert classes in which the advanced pupils will play for his criticism. Both of these courses are open to the public.

Amy Neill, who joined the faculty April 1, also announces a series of five interpretation classes for the summer term, in which she will illustrate the whole literature of the instrument. In these she will have the assistance of Florence School, American pianist, and Leo Sowerby, young American composer.

Leo Sowerby, who is now teaching the higher branches of theory and composition at the school, will retain his connection and will be active throughout the summer.

Eric Delamarter's summer master classes are attracting a great deal of notice. This eminent organist and composer is so occupied during the winter season with his duties as assistant conductor of the Chicago Symphony Orchestra, organist for the Fourth Presbyterian Church, and assistant conductor of the Civic Orchestra, that he has very little time for teaching, but his services can be secured in this capacity by a limited number of students during the summer term. Until June 29 his classes will be supervised by Walter P. Zimmerman and Irene Belding Zaring of the faculty, with whom instruction may also be secured during the summer term.

In the vocal department, Burton Thatcher joins the faculty for the summer term and continuously thereafter. The past fifteen years this artist and teacher has been active in Chicago and he is represented by a host of professional singers and teachers importantly placed throughout the country.



GLENN DILLARD GUNN SCHOOL OF MUSIC, CHICAGO.

Jean B. Griffie and Stuart Barker will continue to teach throughout the summer term.

Glenn Dillard Gunn's normal classes, famous throughout the country for their thoroughness and comprehensiveness, will also invite a large registration this summer. In this department Mr. Gunn is assisted by the noted child specialist, Eva Jack.

Sophia Swanstrom Young, director of the dramatic department, whose pupils are attracting much favorable comment, offers exceptionally fine courses for teachers, professionals and others, wishing intensive study in all branches of this art.

## Borovsky's Eighteenth and Twentieth Century Program

Alexander Borovsky is at present busy with a series of piano recitals in Paris that have the unique feature of excluding entirely the nineteenth century composers.

Borovsky believes that the public ear is a bit surfeited with the intensive lyricism that seems to have reached its apotheosis in the impressionistic formulas of the nineteenth century. The eighteenth century, on the contrary, still retains its freshness, and is, in fact, the fount of inspiration for our modernists of today.

For instance, Borovsky avers that the imagination of Stravinsky was stimulated by Pulcinella, while Malipiero is an ardent disciple of the eighteenth century Italians. Borovsky's program thus reveals the juxtaposition of Bach and Poulenc, of Couperin and Prokofiev, of Rameau and Stravinsky.

The classics and modernists above quoted open up infinite possibilities within the domain of instrumental color and sonority, and offer to the pianist the means of discovering effects reserved heretofore for the orchestra. Mr. Borovsky will begin his next season in this country in January, 1926.

## Mrs. Frederick Heizer to Present Mrs. MacDowell

March 31 marked the third appearance in Sioux City (Iowa) of Mrs. Edward MacDowell, under the direction of Mrs. Frederick Heizer, before the MacDowell Club. Mrs. Heizer, a great MacDowell booster, was also instrumental in having the late composer's wife engaged for lecture recitals in Omaha (Neb.) March 29, and at the South Dakota University on March 30. The entire proceeds of the concert in Sioux City will be given by the society to the Edward MacDowell Memorial Association fund, used for support of the Peterborough colony. Mrs. Heizer is the organizer and director of the Sioux City MacDowell Club, which she founded about a year and one-half before Mr. MacDowell's death.

## Milan Lusk's Activities

Milan Lusk, violinist, before leaving for his Eastern concert trip, played in Chicago before the North Shore Woman's Club on March 12, and before the Woman's Roosevelt Republican Club on March 13, scoring his usual success. The next day he left for his first concert in Washington, D. C., where he appeared at the Mayflower Hotel in a recital given by the National Council of Women in honor of the Diplomatic Corps at the Capitol.

## Gibson Soloist with Mendelssohn Choir

Lawrence Clifford Gibson, tenor, an artist pupil of W. Henri Zay, has been selected to create the role of the Judge in Richard Kountz's new cantata, Maude Muller, to be given for the first time anywhere at Carnegie Hall, Pittsburgh, Pa., on the evening of April 21. This work was written for the Mendelssohn Choir of Pittsburgh.

## Fred Patton's Dates

Fred Patton is to be very busy during the coming week, his engagements comprising Fitchburg, Mass., April 20; Bridgeport, Conn., April 21, and Philadelphia, Pa., April 25.

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## I SEE THAT—

Charles L. Wagner will present Will Rogers and the de Reszke Singers in a joint program next season. Theodore Spiering has been chosen to conduct the Portland Symphony Orchestra. The Chicago Madrigal Club offers a prize for the best setting of the poem, In the Merry Month of May. Alexander Kipnis was married to Mildred Levy on April 7. Singers at the Frankfort Opera are to receive 10 per cent. extra for all performances broadcasted. The Ann Arbor May Festival of six concerts will take place in Hill Auditorium, May 20-23. Percy Grainger will appear in two chamber music recitals at the Little Theater—April 26 and May 3. Organist Courboin's tour has been extended into the summer. Sergei Khibansky gave a reception in honor of Michael Bohnen, of the Metropolitan Opera Company. The annual Rose Breakfast of the Verdi Club is scheduled for April 30 at the Westchester-Biltmore Club. The newly formed Holland Trio consists of Josephine Kirpal, Else Letting and Mary Bennett.

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Lawrence Clifford Gibson will create the tenor role in Richard Kountz's new cantata, Maude Müller. The National Opera Club has requested Mayor Hylan to continue the Goldman Band concerts in Central Park. William Giesen and Myra Mortimer were married recently in London, England. John Sample, American tenor, will appear as guest artist at the Deutsches Opernhaus in Berlin. More than 103 works were submitted by composers of many nationalities in the B. Schott's Sons competition. William A. C. Zerfi has challenged W. Henri Zay to a public debate. Toscanini will be the first Italian conductor to direct the New York Philharmonic Orchestra. A prospectus of Hollywood Bowl announces that the bowl concerts now bring a profit of \$10,000 a year. The eighteenth National Supervisors' Conference was held in Kansas City, March 30 to April 3. A program of compositions by Bruno Huhn was given recently in Washington, D. C. The dormitories connected with the Bush Conservatory, Chicago, have been enlarged. The next Norwich (England) Festival will take place in 1927. Pavlowa and her company will fill a month's engagement at Covent Garden in the fall. The old tennis court in the Palace of Fontainebleau is to be converted into a concert hall. A copyrighted song may not be broadcasted without the owner's consent, according to a court ruling in Cincinnati. One of Fortune Gallo's companies will tour in an American opera, Algalala. The 1926 National Harp Convention will be held in California. The General Federation of Women's Clubs and the National Federation of Music Clubs will aid struggling musicians. Ellen Ballou believes that America should accept American artists without the stamp of foreign approval. Albert Coates has resigned as conductor of the Rochester Philharmonic Orchestra. Roland Hayes was presented with the Spingarn Medal just as he was sailing for Europe. Nicolai Mednikoff will teach in California this summer. The Vanderbilt Studios announce a new branch on West Fifty-sixth street. The Ravinia Park opera season is scheduled for June 27 and September 7. The Cincinnati Orchestra gave the first performance in America of Bela Bartok's Dance Suite.

### CHICAGO

(Continued from page 41)

Harold Molter." It is also to be noted that Harold Molter, a newcomer here, is a very fine accompanist.

### KNUPFER STUDIO ITEMS

A program given by members of Zerline Muhlmann-Metzger's opera class at the Knupfer Studios was recently broadcasted from Station WLS (Sears Roebuck). Scenes from Tannhäuser (Wagner), including Shepherd's Song,

Dich Teure Halle and Elizabeth's Prayer; two arias and the Bridal Chorus from Weber's Freischütz and Rosalind's and Adele's arias from Strauss' Die Fledermaus were given with Esther Parker, Lillian Mangles and Helen Ginsburg as soloists.

### CHICAGO MUSICAL COLLEGE NOTES

The preliminary competition in the vocal department of the Chicago Musical College in connection with the prize of a Vose grand piano, presented by the Moist Piano Company, Chicago, was held in Central Theater last Sunday afternoon. The judges selected the following three contestants to appear in Orchestra Hall, May 9, when the final competition will take place with the Chicago Symphony Orchestra, conducted by Frederick Stock, assisting: Thelma Bollinger, Mound Valley, Kans.; Virginia Cooper, Spokane, Wash., and Ruth Racette, Kassas City, Mo. The judges were Mme. Aurelia Arimondi, Vittorio Arimondi, Charles W. Clark, Thomas N. McBurney, William Shakespeare and Louise St. John Westervelt.

Jacob Radunsky, student of Lillian Powers, has been engaged for a week of recitals at Lyon & Healy, beginning April 13.

Margaret Hayes, of the faculty, will give a program of folk and art songs at Lyon & Healy Hall, the week of April 20. She will also broadcast at the Edgewater Beach Hotel, April 14.

Ruth Racette, student of Edoardo Sacerdote, after a successful week as soloist at McVicker's Theater, has begun a three weeks' engagement as soloist at the Chicago, Riviera and Tivoli Theaters.

### ILLIF GARRISON BACK IN CHICAGO

Illif Garrison, pianist, has just returned to Chicago after several appearances in Colorado, where he won success.

### MUSICAL NEWS ITEMS

From Nora Loraine Olin's studio comes the announcement that Hazel Meisterling, alto, of the First Presbyterian Church of River Forest, recently assisted at a recital given by the piano pupils of Mrs. Allen Center, in the Lyon & Healy Building. On March 26 she gave a program of serious and light songs at the Jefferson Park Presbyterian Church.

Eva Emmett Wycoff gave a song recital on Sunday afternoon, March 22, in her studio in the Fine Arts Building.

The Magnus Studio recently gave the fifth of its Musical Teas. The three artist-pupils of Rudolph Magnus who provided the program were Helen Kilmer of South Bend, Ind.; Dr. H. L. Bowen and Mary Schmotzer, both of Chicago. The studio was filled to capacity with an appreciative audience.

At a reception following the concert of the Chicago Madrigal Club, March 26, the club presented its conductor, D. A. Clippinger, with a beautiful gold watch as a token of appreciation of his long and faithful service. It was the club's 158th concert and closes its twenty-fifth year.

JEANNETTE COX.

### Arthur Alexander Opens New York Studio

Arthur Alexander, who has been engaged professionally on the Pacific Coast for the last two or three years, has returned to New York, opened a studio, and resumed the teaching of singing.

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*Paul Althouse*



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# MUSICAL COURIER

*Weekly Review OF THE World's Music*



Photo © Ira Hill

**Cecil Arden**

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THE SEASON OF 1925-26



